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# THE · STUDIO

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# THE STUDIO

EDITED BY CHARLES HOLME.

Contents, Feb. 15, 1912

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PASTEL STUDY FOR "A COTTAGE  
MADONNA." BY EDWARD STOTT, A.R.A.

# THE STUDIO

EDWARD STOTT: AN APPRECIATION. BY MARION HEPWORTH DIXON.

IN a century when painting has become a vehicle for advertisement, and when the crudities of the last eccentric school have power to captivate even the Mandarins of criticism, it is difficult not only to approach, but to come within measurable distance of understanding an art which is at once kindly and austere, finely tempered, reserved and yet divinely naive.

I think there is this quality of austerity and naiveté in all art that is essential. Mr. A. C. Benson, at any rate, says that the characteristics of the artistic temperament are a great simplicity of nature wedded to a sort of "grand stubbornness," a stubbornness which comes from the instinctive consciousness of the possession of a truth which is not apparent to all. "This stubbornness," he goes on to say, "lies at the bottom of all artistic temperaments. It is often disguised from others because of the superficial sensibility of the artist. He is so desirous of the untroubled peace of mind which is for most a condition of true art that he takes an infinity of trouble to conciliate and win his fellow-pilgrims." But down, deep down in his heart lies a determination to seek the truth, to express himself in his own individual way, and to shake off what Mr. D. S. MacColl so happily calls the Olympian bluff of Academies.

The subject of this article, Mr. Edward Stott, has repeatedly been called "a painter's painter." No greater compliment can be paid a man. For what does the designation mean but that he "cannot desert his track among the stars" or play traitor to an art which is more to him than either praise or gain? Material success may have

come to Mr. Stott (and indeed it is no secret that it has been lavished on him), but it is also certain that this particular artist has neither catered for the man in the street nor altered a line in his work to earn the applause of a superficial public. Perhaps something in the hard and uncongenial surroundings of his youth stiffened his back in matters aesthetic. For, like Sir Luke Fildes and Mr. Henry Woods, Mr. Stott is a native of Lancashire. There was little, it would appear, either artistic or stimulating in the Manchester home in which he was reared. Stott the elder had the usual business man's prejudices concerning the artistic calling. Thus he sent his son Edward to the Rochdale Grammar



PASTEL STUDY

BY EDWARD STOTT, A.R.A.

## Edward Stott, A.R.A.

School, and afterwards to King's School, Ely, solely with the view of his following a business career. Five dreary years of Manchester and an office stool were the result. That the lad suffered, even as Holman Hunt under precisely similar circumstances suffered, goes without saying. Indeed, desultory studies pursued at the local art school in Manchester and drawings made at moments snatched from the routine of office work only fortified his determination to seek a scientific artistic training. But where to find it? Help at the moment seemed far to seek. Luckily even in these untutored days a certain originality asserted itself in the lad's work. An admirer, all but unknown to the student, suddenly came to his aid, and generously put within his grasp the unlooked-for means of starting on a student's career in Paris. We are told by the most distinguished of Mr. Stott's biographers that the news of the artist's good fortune was looked upon coldly by his family. If he was suffered to cross the Channel he had nothing warmer than passive disapproval as a send-off.

Happily more congenial conditions awaited him abroad. For the career of Mr. Stott as a student in Paris was brilliant in the extreme. His record shows that at a moment when every *atelier* was teeming with talent inspired by the *plein-air* movement, Mr. Stott stood a head and shoulders above his fellows. There were even friends (have we not all of us such friends?) ready to prognosticate that the student's ability would prove his undoing. They saw in his very dexterity the herald of an adroit mannerist. That these critics had gauged neither the temperament nor the tenaciousness of the artist they attempted to estimate goes without saying. For if in the course of his career under Carolus Duran the newcomer appeared to be more Parisian than the Parisians in his methods, there were latent forces in his character which made it impossible for him to be a blind imitator of any artist or any school. Thus he passed in turn through the hands of Carolus and Cabanel practically untouched by the more blatant of modern artistic methods. The most cunning facility delighted

him not, mere *bravura* was anathema to him. Not here in the brazen light of Parisian *ateliers* was the artist to come into his own. Searching, seeking, studying, in leaving school Mr. Stott put himself to school. And at the feet of the Old Masters, and presently under the benign auspices of the Barbizon group of painters, he gradually found his true *métier*.

He became "the painter of the field and the twilight"—to use Mr. Laurence Housman's beautiful appellation—and in bringing so passionate a love to the simplest things lifted them to the plane of poetry. Not that Mr. Stott lost his modern



PASTEL STUDY FOR "A COTTAGE MADONNA"

BY EDWARD STOTT, A.R.A.



"KNITTING." FROM A LEAD PENCIL  
DRAWING BY EDWARD STOTT, A.R.A.

## Edward Stott, A.R.A.

note of realism in so doing. The sentimental, the merely pretty, is vigorously excluded from his work. If his draughtsmanship is more synthetic than what is called "bold," his unflinching sense of structure makes his canvases both restful and satisfying. Not that labour and pain and travail are excluded from his horizon, but the rustics Mr. Stott presents us with have that note of sturdy endurance, that almost sublime resignation to nature's order that makes them subservient to and one with their surroundings. In truth if I were asked to express in a single word the paramount attribute of Mr. Edward Stott's genius, I should say it lay in his sense of harmony. Now by harmony I do not mean only the obvious felicity of his colour-schemes. We all know he is a colourist. Nor do I include the harmony which is part and parcel of the equipment of the stylist. We know Mr. Stott is above everything else a stylist. The sense of harmony I wish to indicate is something more than either style or colour. It lies neither in his fine sense of tone nor in a *flair* for excluding the unessential. Mr. Stott's harmony is emotional, it is temperamental. It is the artist's vision of nature; his interpretation of the world as he, as a sentient being, conceives it.

Is it necessary to say that Mr. Stott's interpretation of the world is that of a wholly congruous world? Take any canvas of his at hazard: *Two Mothers*, *The Fold*, *The Village Street* (now in the Bradford Art Gallery), *A Sunday Night*, *The Cottage Madonna* (both the first and last of these pictures have been reproduced in *THE STUDIO*); always the same exquisite congruity, the same rare consistency is to be observed. It would appear that the artist gives us nothing but what has been laboured and assimilated in his own soul. He has, it would seem, been tenderly solicitous, watchfully intimate with the very least of his rustic

subjects. He has brooded over them in summer and in winter, has let them lie in the back of his mind, so that when they are at last presented to us on canvas they seem ruminative, reflective, steeped in mystery, yet withal set down with the power and a reserve which approaches the monumental.

Returning to Mr. Stott's student days, when he lived in the Rue de la Seine and first came under the influence of Jean François Millet, is to touch on his *Sturm und Drang* period. For the youngster's three years' probation had come to an end and life had soon to be faced under chillier skies and sterner surroundings. Hampered for means, a thousand hindrances retarded the beginner's progress. But all was not gloom and disappointment. His first venture, *A French Kitchen Garden*, was accepted and hung at Burlington House, while *Marie* and *A May Flower* were seen on the same walls not long after. The outcome of a stay at Evesham, near Worcester,



PASTEL STUDY

BY EDWARD STOTT, A.R.A.



"HER THOUGHTS WERE HER CHILDREN"  
FROM THE PAINTING BY EDWARD  
STOTT, A.R.A.



"HAGAR AND ISHMAEL," FROM THE  
PAINTING BY EDWARD STOTT, A.R.A.



## Edward Stott, A.R.A.

the success of the last two pictures heartened the painter into seeking some permanent resting-ground on native soil. In his wanderings he happened into Sussex, and seeing Amberley has remained there for over a quarter of a century. *Primrose Day* was the first canvas tackled in the new environment, and was exhibited in Piccadilly in 1885. The year 1885, then, may be said to have been the decisive turning-point in Mr. Stott's life. So sensitive an artist needed a restful atmosphere, and in the pure Saxon population of rustic Sussex he found exactly what he craved for.

To enumerate the output of Mr. Edward Stott is not possible within the slender limits of one article. Yet the picture called *The Ferry*, exhibited in 1887, and purchased by the Oldham Corporation, the two canvases, *Gleaners* and *In an Orchard*, seen at the New Gallery in 1892, *Milking Time—Early Morning*, shown at the New English Art Club, 1894, *The White Cow*, and *Noonday—Boys Bathing*, all belong to the artist's best period. But space presses. Only roughly and in a cursory way can be mentioned *Bathers*, exhibited at the Royal Academy in 1890; *Home by the Ferry*, *Snowstorm*, and *Nature's Mirror*, seen on the same walls in 1891; *Red Roses* (1892), *Black Horse and Ploughboy* (1896), *The Little Violinist* (1888), *The Harvester's Return* (1899), *The River Bank* (1901), *Peaceful Rest* and *Youth and Age* (1902), *The Gleaners* and *Echo* (1903), *The Old Barge* (1904), *The Shepherd* (1905), *Lambing Time* (1906), *The Reaper and the Maid* and *Belated* (1907), *The Kiss* (reproduced in these pages), *The Flamingoes*, and *The Cloisonné Sky* (1908), *The Flight* (1909), *The Good Samaritan* and *There was no Room in the Inn* (1910), *Her thoughts were her Children*, and—perhaps one of the most tender and translucent of all his canvases—*Hagar and Ishmael*.

The mention of *The Good Samaritan* (another picture already seen in the pages of the *STUDIO*) reminds me of the latest phase of Mr. Stott's art. I mean his religious art. Was it not M. de Goncourt who once spoke of a virgin's forehead *bombé d'innocence*? The chief difficulty of the modern artist is to find models expressing the detachment, the subservience, the acceptance that we find writ large on the face of every saint and angel portrayed by the early masters. Now is it that the innocence or the artist has departed in the tortured "prickly" age in which we live? The genius of Mr. Edward Stott gives us the answer. For though he treats his religious subjects, for the most part, from their simple human side, he sees with the inner eye as well as the outward. And in this sense again he brings us harmony, the harmony with which he would envelop and encompass the world. M. H. D.

[An illustration of Mr. Stott's picture, *The Ferry*,



PASTEL STUDY FOR "THE GOOD SAMARITAN"

BY EDWARD STOTT, A.R.A.

*James Cadenhead, A.R.S.A.*

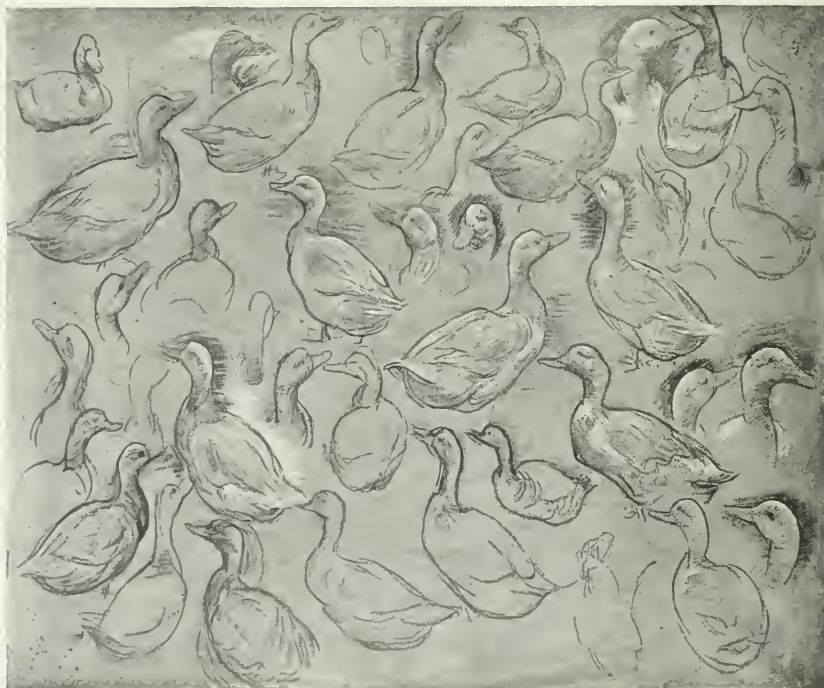
was given in vol. vi. of *THE STUDIO* (p. 70) along with others of his earlier paintings; *The Cottage Madonna* was reproduced in vol. xli. p. 39, and *The Good Samaritan* in vol. l. p. 5.—EDITOR.]

**A** SCOTTISH LANDSCAPE PAINTER: JAMES CADENHEAD, A.R.S.A., R.S.W. BY A. STODART WALKER.

ABERDEEN has produced many artists of note, a few of fame. George Jamesone, Scotland's artistic "Adam," and the *doyen* of the Pre-Raphaelites, William Dyce, were of the Granite City. John Philip—"Spanish Philip," as he was named—came from the same place. Mr. Sargent's brilliant young friend, Robert Brough, was the least Aberdonian in temperament of Aberdeen men. Sir George Reid and his two painter brothers, Archibald and Sam, were born under the shadow of Old Machar, and of others whose names are

familiar in contemporary art, Mr. Coutts Michie, Mr. Douglas Strahan, Mr. Fiddes Watt, and Mr. James Cadenhead are noteworthy. Of these the subject of our sketch possesses a reputation in his own country and abroad that is in effective contrast to the unfamiliarity which is attached to his name in England. For though for some years he was a member of the New English Art Club, although in the voluminous collections at the White City and other allied exhibitions, at the Whitechapel Art Gallery and a few other places, his work has been seen, yet he, like his President, Sir James Guthrie, is not a liberal contributor to London galleries. His output is not great in quantity, and the results of his talent are usually reserved for Scottish exhibitions and for occasional shows in Paris, Venice, and other Continental centres.

Born in 1858, the only son of the Procurator-Fiscal of Aberdeen, Mr. Cadenhead applied himself very early to the profession of art, thus differing from the greater number of his contem-



FARMYARD DRAWINGS IN CHARCOAL AND WHITE CHALK

BY EDWARD STOTT, A.R.A.



“MASPIE DEN.” FROM AN ETCHING  
BY JAMES CADENHEAD, A.R.S.A.

*James Cadenhead, A.R.S.A.*

poraries in Scotland, who adopted art on the professional side after experiments in other crafts or callings. While still at the University, the kindness and hospitality of one who did more than any other man of his time to foster and encourage an interest in the arts in Scotland, the late Dr. John Forbes White, counted for much in Mr. Cadenhead's career. Dr. White not only aroused in the young man a taste for the Old Masters, particularly in the art of Rembrandt and Velasquez, but also drew him under the influence of those men whose works he was one of the first—perhaps the first—to purchase in this country, the works of the Barbizon and the Modern Dutch Schools, as represented chiefly by Corot and Millet on the one hand and Matthew and James Maris and Bosboom on the other.

After early training in his native city, in which from the first he showed a marked aptitude for etching, black-and-white drawing, and portraiture, Cadenhead proceeded to the Royal Scottish

Academy Schools in Edinburgh. At that time the Life School there was conducted in the old chaotic way, when half a dozen mutually contradictory or incoherent "visitors" came in rotation to "influence" the students. This system was of little use to such a man as Cadenhead was proving himself to be, and it was on this account that he easily consented to the advice of his friends, the late Alexander Mann and Mr. T. Millie Dow, that he should proceed to Paris. Accordingly in 1882 he found his way to Carolus Duran's *atelier*, being notable as the first Royal Scottish Academy student to study in Paris. Amongst his fellow-workers in the city at the time, besides Mr. Mann and Mr. Millie Dow, were Mr. Edward Stott, Mr. John Lavery, Mr. Alexander Roche, Mr. James Paterson, Mr. von Glehn, Mr. Tuke, and others. But William Stott of Oldham and Mr. John Sargent were the *arrivés* who chiefly fixed the young painter's attention. Amongst the many artistic experiences which Mr. Cadenhead



"A MOORLAND"

FROM AN OIL PAINTING BY JAMES CADENHEAD, A. R. S. A.



EARLY MORNING. FROM A WATER-COLOUR  
DRAWING BY JAMES CADENHEAD, A.R.S.A., R.S.W.



## *James Cadenhead, A.R.S.A.*

underwent during his sojourn in Paris, the discovery of the work of Cazin had the most powerful effect upon his mind and upon his craftsmanship. Returning to Scotland in 1884, Cadenhead worked for a time in his native city, removing in 1891 to Edinburgh. In 1893 he was elected a Member of the Royal Scottish Society of Painters in Water Colour, and in 1902 followed his election as an Associate of the Royal Scottish Academy. Amongst other positions of responsibility, Mr. Cadenhead has been Chairman of the Society of Scottish Artists, and as one of the original committee of the Scottish Modern Arts Association did much to ensure the ultimate success of that society, the first of its kind to be formed in Great Britain for the purchase of modern works of art.

To-day Mr. James Cadenhead is a conspicuous figure in various phases of the artistic and social life of Edinburgh. A gifted literary exponent of his craft, a graceful poet, a fine musician, and a man of large general culture, Cadenhead is much more than a professional painter. Many of his essays on art and artists are models of lucid interpretation of the attitude of the painter towards nature and his craft. He has delivered numerous addresses on subjects relevant to the arts in Edinburgh, Aberdeen, and Dundee, and is much sought after by philosophical and other societies for his expositions of the why and wherefore of the artistic ideal. It can hardly be doubted, from the intellectual side, that Mr. Cadenhead has no, or few, rivals amongst the painters of the present day. His accumulated knowledge, in history, criticism, philosophy, and the arts, is great, and had he not adopted painting as a profession, he might have made a name in University and literary circles.

This culture, indeed, is counted by some critics as a handicap to the spontaneous expression of his

vision as an artist. But such criticism is faulty. Cadenhead remains the artist he is because of this culture, not in despite of it. In fact, it is as an artist that he approaches art. This may seem a statement of supererogation. But it is hardly so in an age when the word "art" is very loosely interpreted. We use the word "art" as it would be used in the case of such men as Charles Lamb, Walter Pater, and Robert Louis Stevenson in literature. To them the mode of expression was the principal thing, a more serious concern indeed than the thing expressed. So it is with James Cadenhead. He is as fastidious in his choice of paint and design as a painter as these men were in their choice of words and sentences as men of letters, and unless he can make his scholarship and culture ready servants of his brush, painting can mean little to him.

If the word "scholarly" can be applied without contradiction to the work of any modern



"FROSTY MORNING." FROM AN OIL SKETCH BY JAMES CADENHEAD, A.R.S.A.

## James Cadenhead, A.R.S.A.

craftsman, it can be applied to the painting of James Cadenhead. It is the distinction and dignity of the design that are the prominent notes of his work, as is shown markedly in those two noteworthy water-colours, the property of the Scottish Modern Arts Association, *The Gordi Stack (Shetland)* and *Moorland*. But though, more than most men, Cadenhead is "scholarly" in the expression of his talent, though the most casual observer cannot fail to be impressed by the erudition that lies at the back of the artist's brushwork, there is no sign of what Matthew Arnold would have called a merely "laborious deliverance," a studied transcription of the facts of nature. No one has written more against such a fallacious interpretation of the ideal of the artist than Mr. Cadenhead. He has long recognised the function of art as the transmission of experience on the higher emotional plane, and has emphatically refused to consider nature as a fixed quantity and art as a mere transcription of it. "So," he wrote, "though we are very likely justified in believing that our environments are identical with those of others, that the same nature surrounds us all, we are none of us, without presumption, justified in asserting that we know what nature is like. We are entitled to our delight at seeing a painting that we consider 'natural,' for we then employ our sympathies along the line of least resistance and have the pleasure of confirming our own impressions and finding a kindred spirit. But in the converse case, when we see a painting that does not correspond with our own impressions of how things should look, we are not entitled forthwith to condemn it as untrue to nature and take no more interest in it. For this may be an opportunity for us to add a different, and perhaps a finer, experience to our own: a

chance of extending our emotional horizon, of widening our sympathies, of increasing our knowledge. We have not got nature in our pocket to apply as a test of this picture's veracity; neither has any one else, nor any academical body, past or present. For nature is not known, and this may be our chance of initiation into one of her fascinating mysteries—the emotional experience of another, and perhaps a wiser man. His contemporaries would not look at Monticelli's work because they had never seen anything like it. It was worth the suspension of judgment. They were entertaining angels unawares."

A study of a Cadenhead drawing never suggests the impression of anything merely experimental, tentative, risked, as one may find occasionally in the masterly efforts of Mr. Wilson Steer or in the more daring brilliances of Mr. Sargent. Yet there



"FALKLAND"

FROM A WATER-COLOUR BY JAMES CADENHEAD, A.R.S.A.





ILLUSTRATION TO RICCARDO STEPHENS'S  
BALLAD, "HELL'S PIPER," BY JAMES  
CADENHEAD, A.R.S.A., R.S.W.



## James Cadenhead, A.R.S.A.

is never any attempt at finicky handling of the brush-work, no over-emphasis of detail. True, nature is to him never vagabond, a merely glorious chaos of light and darkness; at least, if it appear so, it can never be expressed by him as such. The interrelation of tree and cloud, of mountain and atmosphere, the delicate marriage of light and shade, the corporate choir of subtle harmonies, are sought for and translated in the medium of paint. Gifted with vision and the capacity to interpret, then genius becomes the infinite capacity of taking pains. Inspired and cultivated labour—that is the phrase we might apply to the work of Mr. James Cadenhead.

Perfection in design, there can be little doubt, is one of Mr. Cadenhead's main aims, the ambition to attain which is most successful in his water-colour drawings. Mr. James Caw, writing of Mr. Cadenhead in his "Scottish Painting, Past and Present," sees the influence of the Japanese colour-prints strong, as he finds the artist's design largely founded upon combinations of decoratively coloured spaces. There is a great deal of truth in this, and it is on this account that nearly all of Mr. Cadenhead's water-colour drawings are produced in the studio, where a closer study of the design can be secured than if he laid down his drawing in the open air. Mr. Cadenhead's usual method is to make outdoor studies in oil and from these to construct his water-colour scheme. These studies, however, are not mere sketches. Many of them have been exhibited on the line in the Royal Scottish Academy and constitute some of the most effective examples of the artist's genius. Many collectors, indeed, show a preference for these oil studies, each representing one day's communion with nature, to the more laboriously planned oils upon which Mr. Cadenhead has worked of late. And it is of interest to

note that while the artist is a very rapid worker in the open, and is able to produce at one sitting the impression of a finished canvas, he is a slow worker in the studio, where his super-critical attitude becomes dominant and where he wrestles long with delicate problems of light, shade, and design, which the very nature of things precludes in the open. But it must be noted that Mr. Cadenhead is extremely careful in selecting his outdoor material before he puts brush to canvas. He approaches nature as Sir James Guthrie approaches his sitters. He must thoroughly realise the potentialities of his material before he translates it in the cipher of art. The present writer has seen Mr. Cadenhead plant himself in one of his favourite districts—of which Deeside, in Aberdeenshire, may be placed first—and allow some weeks to pass before placing the canvas in front of his palette.

Apart from the success which has attended his efforts in water-colour and oils, Mr. Cadenhead



"SHEEP-TRACK" . . . FROM AN OIL PAINTING BY JAMES CADENHEAD, A.R.S.A.

from very early days practised the arts of etching and black-and-white drawing. Long before D. V. Cameron, Muirhead Bone, and other Scotsmen he was producing etchings, and although the public recognition given to his work in this direction has been small, I have no doubt that the art has given him more personal pleasure and has aroused his critical interest more keenly than any other form of expression. As a producer of black-and-white drawings Mr. Cadenhead has earned much kudos. The one reproduced (p. 17) gives a good idea of the vigour and strength of his pen-work.

Of all artists of the present day, Mr. Cadenhead is the least influenced by the call of the popular taste, the methods of a coterie, and the humouring of his own reputation. He is in no way a self-centred individualist, bolstered up with pride. But he paints as he must, indifferent to the vogue whether of the schools or the saleroom. What, in sport, is called "pot-hunting" attracts him not at all. It often needs the pressure of friendship to secure his consent to requests for the loan of pictures to public exhibitions. Into antagonistic atmospheres he will not enter, and yet, despite his aloofness, no man is more generous in his judgment of art, and this generosity, joined with a catholicity which does not embrace mediocrity or philistinism, has so earned the recognition of his contemporaries as to place him very often in positions of selection, where prejudice and mental insularity would be fatal.

PAINTER OF THE SEA :  
EUGÈNE BOUDIN. BY HENRI  
FRANTZ.

WHEN we come to consider the work of any of the great landscape painters, one of the first things that strike us is that each artist would seem to appropriate to himself some particular locality with which his name should remain for ever associated. For instance, we cannot separate the name of Corot from the ponds of Ville d'Avray, any more than it is possible to think of Théodore Rousseau without there arising in the memory a vision of the huge oaks of Fontainebleau. Painters have divided up the landscapes of France among themselves, so much so that it is quite common to hear it said by some one who views a new scene or landscape for the first time : "Look ! a real Turner sunset !" "One of Pointelin's meadows !" "A Harpignies river !" Can we see the canals of the North without thinking of Jongkind, and does not one instinctively couple the name of Cazin with the plains of the Somme, Lepère with the leafy glades of La Vendée, Sisley with the sunlit streams of the Île de France ?

Eugène Boudin is *par excellence* the painter of the coast of Normandy. From Cherbourg to the Somme there is hardly a shore he has not painted, not a single port he did not visit, nor a cliff the structure of which he has not studied ; and his



"LA PLAGE DE TROUVILLE"

BY EUGÈNE BOUDIN



THE FRANKLIN  
Museum  
The Franklin Gallery

SHIPPING. FROM AN OIL  
PAINTING BY EUGENE BOUDIN.





"LE VIEUX BASSIN À DUNKERQUE"  
BY EUGENE BOUDIN

(By permission of Messrs. Durand-Ruel, Paris)



“ LES PINS À JUAN-LES-PINS ”  
BY EUGÈNE BOUDIN

(By permission of Messrs. Durand-Ruel, Paris)





“LE PORT DE TROUVILLE”

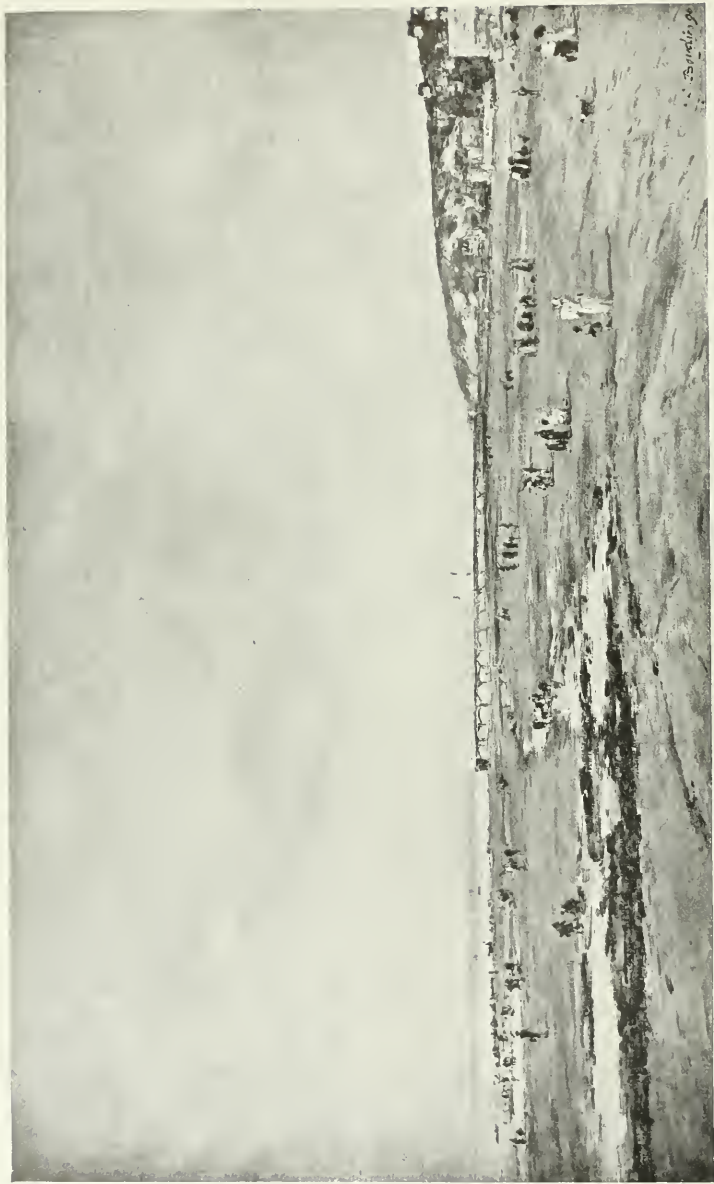
BY EUGÈNE BOUDIN

domain is yet more vast, for while he painted more especially the Normandy coast, it is only just to remember that he carried his investigations much further, and that all the myriad aspects of the ever-changing sea itself have been observed and expressed by this artist. That he possessed a wide and intimate knowledge of his subject his numerous works triumphantly attest. In the Musée du Luxembourg he is represented by some very beautiful works, which we trust may be transferred later on to the Louvre. At Honfleur there are in the museum a certain number of pictures bequeathed by Boudin to the town; at Havre the Boudin Gallery contains a large collection of his paintings and water-colours; and in most of the important public galleries may be found examples of this master's admirable productions.

My excellent *confrère* and friend Gustave Geffroy has admirably summed up and defined Boudin's talent in an able essay, in which he subtly analyses and places before us a comprehensive appreciation of the painter's entire *œuvre*. "Eugène Boudin," he writes, "has skirted the coasts of Brittany bristling with rocks, the Normandy cliffs and the Arlesian dunes. Fascinated by the sea at all times of the day and in all seasons of the year, he stopped

everywhere and noted all the different aspects of the same landscape. He explored all the creeks, stayed at all the ports, and visited the mouths of all the rivers. He painted life and solitude. The dramas which are played out between the rocks and the waters interest him quite as much as does the bustle and stir of a seaport town. He is the historian of alluvial formations, and of the little pools which are left high up on the land by the high tides. He also tells us of harbours crowded with vessels, of docks overflowing with merchandise. He knows how to depict high cliffs crowned with verdure, to draw the stones of a quay, or to show us against a sky full of fog and smoke the masts, the pulleys, the ropes and cordage, the stout bulwarks, and all the spider's-web-like entanglements of the rigging of a vessel. He is full of the poetry of the sea and knows all the technique of navigation."

It must not be imagined that this art of Boudin's, so sane, so clear, so direct in treatment, was appreciated at once, and that the artist achieved while in his youth the full success which was his right. Unfortunately nothing of the kind occurred. All through his life Boudin's work was admired by artists and by certain connoisseurs, but this did not prevent him from having a pretty hard struggle and



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"TROUVILLE." BY EUGÈNE BOUDIN

## Eugène Boudin

from not knowing till quite late in life the meaning of success.

The son of a pilot at Honfleur, Boudin was born at Havre. He spent much of his youth on the water, and learnt to love and to know the sea and the sailor's life. Later he entered the establishment of a stationer in Rouen, and got to know certain clients of the house who were artists, and who took it upon themselves to foster the young man's natural gifts as a water-colour painter.

In 1853 Boudin decided to devote himself entirely to art, and returned to his native town, here to paint the scenes which had delighted his childhood. Among other works which Boudin bequeathed, the museum at Honfleur contains several copies after Ruysdael and Watteau, which are a proof of the respect and the love which Boudin held for masters of the most diverse talents. At this period Boudin became acquainted with Courbet, and later Corot, who christened him "King of Skies," and who accepted the gift of a certain number of Boudin's

pictures; and his contributions to the Salon of 1859 earned for the painter the encouragement and praise of Baudelaire.

Acting upon the recommendation of Isabey, with whom he came in contact about this time, Boudin went to spend a summer at Deauville, the seaside resort which the Duc de Morny had made fashionable by his patronage, and which was the rendezvous of the aristocracy under the Second Empire. The artist depicted in some water-colours of amazing intensity of life the varying aspects of this elegant *plage*, with its shore thronged with bathers; but his talent was neither understood nor appreciated, he departed taking with him all his pictures, of which he had sold not a single one.

In 1871 we find Boudin at Brussels with Vollon. With the same feverish activity—he was, in fact, an extraordinarily prolific painter—he artist set himself to paint the Flanders coast and the towns and ports of the Scheldt, from Antwerp to Ostend, Mariakerke, Nieuwerkerke, Blankenberghe, and all the different places on the coast-line. There remain in particular some fine views of Antwerp representative of this period. All the same it seems as though the artist was less at ease in painting these Belgian scenes than when he took for his subject those Normandy seascapes which he understood and knew so thoroughly, and of which he had penetrated all the secrets of colour and of light: hence it is that the works of this series are without rival. Boudin still continued his wanderings, and we find him painting at Douarnenez, Brest, Bordeaux, and the shores of the Basque provinces, Marseilles, Villefranche, Antibes, Beaulieu, and Venice, but in none of these scenes do we find his brush wielded with the same delicacy and charm as it is when he paints Honfleur, Trouville, Le Havre, or Fécamp. His pictures of these places form the chief achievements of his talent, and are those which will live.

Boudin worked, in truth, with unprecedented facility. The hardest task with him] was the] discovering of his subject, which in his case was the outcome of countless essays and spirited sketches, most



“LA JETÉE DE TROUVILLE À MARÉE BASSE”

—BY E. BOUDIN

## *Arts and Crafts at the Austrian Museum, Vienna*

of which he abandoned before they were completed. But once his definite choice was made it only took him a few hours to brush in his finest paintings; and despite this extraordinary facility there is never anything monotonous about his works. Whenever a collective exhibition of his works has been held, Boudin has always attracted one by his exceeding variety, while yet retaining in even the least of his compositions his personal qualities as a colourist and the secret of certain silvery greys which are to be found in his seas and skies.

When we desire to apportion to Boudin the place he occupies in the history of French painting, we must certainly not separate him from Jongkind and Lépine. An error that is frequently made is that of confusing Boudin with the Impressionist movement. He must rather be regarded, like Corot, as a kind of precursor of Impressionism. Like Corot, Boudin endeavoured to avoid the opacity of his predecessors' palette, and was preoccupied before all else with the rendering of light; he introduced into his work transparency and delicacy in the shadows, but in technique he can in no sense be likened to Sisley or to Claude Monet.

With Lépine and Jongkind, Boudin forms a

kind of trilogy of independent artists, all moved by the same craving for the picturesque and all earnestly seeking after truth. When some five years ago a hundred works by these three masters were collectively exhibited in the Petit Galleries, all visitors to the show were struck very forcibly by their artistic kinship. Of the trio Jongkind is incontestably the most powerful and the most brilliant colourist, and Lépine the most delicate, but Boudin appeals most strongly to our admiration by his exceeding variety, by his sensibility, and by his attitude of respectful fidelity before the spectacles of nature and of life. H. F.

## ARTS AND CRAFTS AT THE AUSTRIAN MUSEUM FOR ART AND INDUSTRY, VIENNA.

THE now venerable Archduke Rainer was present at the opening of the great exhibition of 1851 in London, and later he again visited the Metropolis to attend the inauguration of the Crystal Palace Exhibition in 1862. The then youthful Archduke had already begun to show that fine appreciation and understanding for art



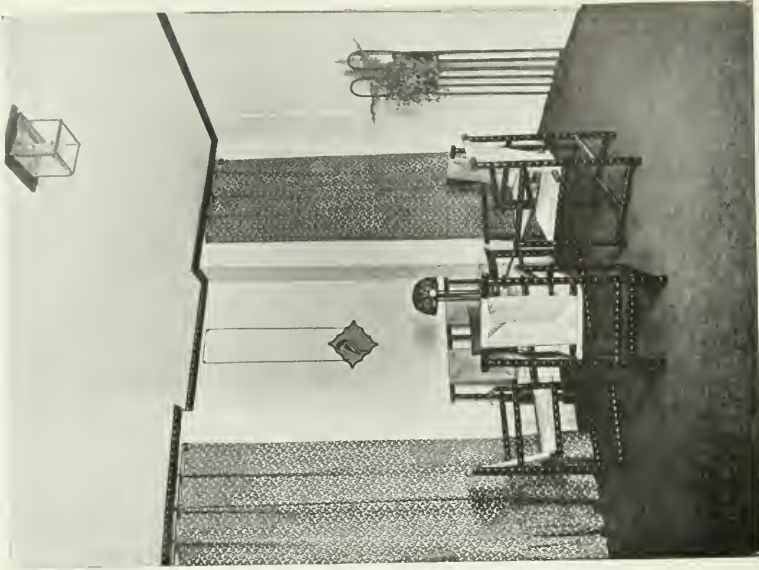
SMOKING- AND CARD-ROOM

DESIGNED BY KARL WITZMANN, EXECUTED BY LUDWIG SCHMIDT



INTERIOR OF WINTER EXHIBITION  
AT THE AUSTRIAN MUSEUM, VIENNA.  
ARRANGED BY KARL WITZMANN

*Arts and Crafts at the Austrian Museum, Vienna*

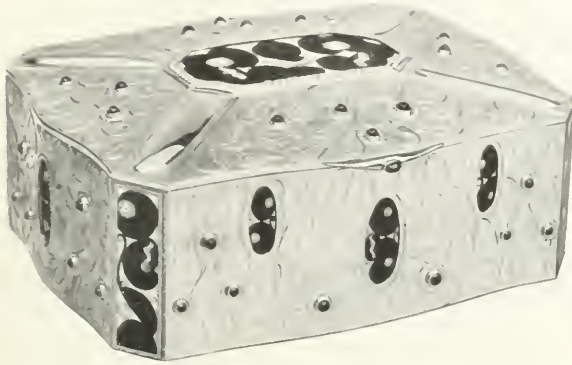


FURNITURE IN MAPLE-WOOD POLISHED BLACK, THE SEATS AND BACKS IN NATURAL STRAW. DESIGNED BY JOSEF ZOTTI, EXECUTED BY THE PRAG-RODNIKER KORBFABRIKATION



ROOM WITH FURNITURE AND FITTINGS IN UNPOLISHED OAK AND DARK POLISHED WALNUT. DESIGNED BY PROF. OTTO PRUTSCHER, EXECUTED BY BOTHE AND EHRMANN

## *Arts and Crafts at the Austrian Museum, Vienna*



JEWEL-CASE IN SILVER AND PRECIOUS STONES. DESIGNED BY KARL RIEDEL,  
EXECUTED BY KARL MOTTL

which he has since developed to so high a degree. Moreover, being a keen observer, he was struck with the advance made in the British Arts and Crafts during the comparatively short space of eleven years. Rightly judging that what could be done in Britain could also be achieved in his own country, Austria, the Archduke wrote to his cousin, the Emperor Francis Joseph, and at the same time to Rudolf von Eitelberger, then Professor of the History of Art, urging both Kaiser and professor to interest themselves in the arts and crafts of Austria. The Emperor, who has always taken an active interest in art, was not long in coming to the conclusion that a museum for art and industry was as necessary for the welfare of the applied arts in Austria as the South Kensington Museum for England. He therefore wrote an autograph letter to Professor von Eitelberger commanding him to take the steps necessary for the founding of a Museum for Art and Industry in Vienna, and entrusted the planning and building of the museum to Heinrich von Ferstel, the architect of so many fine edifices in the city, including the Votive Church and the University. The final stone was laid by the Emperor in May 1871. But that no time

should be lost in the matter periodical exhibitions were held in the old "Ballhaus." From the moment of its inception Archduke Rainer became Protector of the institute, and held this office till 1897, when he retired, though he has since that time never failed to visit the exhibitions held at the museum.

The founding of the Imperial Austrian Museum for Art and Industry was eagerly welcomed by a small but far-seeing circle of manufacturers, men of high culture who were at one in their

desire to revive the almost lost handicrafts, which had been stifled for want of interest on the part of the purchasing public. But at that time there were no arts-and-craftsmen to design and execute works of applied art, and to overcome this difficulty the Imperial Arts and Crafts School was founded.



WALNUT SIDEBOARD AND CABINET. DESIGNED BY KARL WITZMANN,  
EXECUTED BY LEOPOLD SPITZER

*Arts and Crafts at the Austrian Museum, Vienna*



GREY GLASSWARE WITH BRONZITE DECORATION. DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY J. AND L. LOBMEYR

crafts again fell on evil days, and the copying of old forms entered on a fresh lease of life. This was practically the state of things when Hofrat von Scala entered on his career of office as director of the museum in 1896. One of the first things he did was to arrange an exhibition of English furniture and applied art, in which he showed none but first-class work. Coincident with this was the founding of the "Secession," the way for both

However, during the thirty years which followed the opening of these sister institutes the arts and having been paved by THE STUDIO, whose propaganda had here begun to bear fruit. Josef



SILVER TEA AND COFFEE SERVICE

DESIGNED BY PROF. OTTO FRUTSCHER, EXECUTED BY E. FRIEDMANN



## *Arts and Crafts at the Austrian Museum, Vienna*



Hoffmann, Kolo Moser, and other modern artists were appointed professors at the Kunstgewerbeschule, and Baron Myrbach its director. For a time the exhibitions held at the museum were of great worth; then, owing to matters which do not concern us here, they again fell off in artistic value—copying again became the order of the day; and finally the exhibitions of modern applied art ceased to be. On the retirement of Hofrat von Scala, Hofrat Dr. Eduard Leisching was appointed to succeed him as director, and so another era has now begun for the arts and crafts of Austria.

Given the right man at the wheel, an institution like the Imperial Museum for Art and Industry can do very much to further the development of the art industries. The director has full play and can practically do as he likes. Hofrat Leisching has taken advantage of this

power, and has used gentle pressure by shutting out all objects which do not come up to a certain standard from the point of view of art and workmanship. Whereas in former times everybody who wished to do so was allowed to exhibit within the museum precincts, a policy which often resulted in

a sort of show for commercial wares of all kinds, now nothing is to be seen but real works of art. Some high-minded manufacturers have come to help, recognising that it does not cost more to have beautiful objects, and that in many cases they



THREE CUPS WITH STANDS TO BE OFFERED BY THE WINTER SPORT CLUB AS PRIZES IN THE MOTOR-BOAT RACES TO BE HELD AT ABBAZIA THIS YEAR. DESIGNED BY PROF. OTTO FRUTSCHER, EXECUTED BY THE WIENER WERKSTÄTTE, VIENNA.

*Arts and Crafts at the Austrian Museum, Vienna*

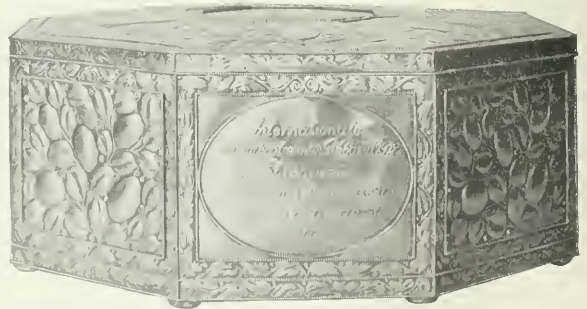


STONE-CHINA BOWL AND PAINTED CRYSTAL VASE. DESIGNED AND EXECUTED IN THE IMPERIAL FACHSCHULE AT STEINSCHONAU

STONE-CHINA BOWL. IMPERIAL FACHSCHULE, ZNAIM

those trained at the Vienna schools, and the Kunstgewerbeschulen in Darmstadt, Magdeburg, Weimar, Hamburg, Düsseldorf, to mention but a few towns, can boast numerous Austrian professors and teachers of both sexes. These still keep up their interest in their Alma Mater, and have contributed to the

are even cheaper. No charge is made for space, lighting, insurance, or, in fact, for anything; all the exhibitors have to do is to send work that will stand the close scrutiny of a very severe jury. This makes it possible for even the small manufacturer or handicraftsman to exhibit. The money to cover the expense of the arrangement of the exhibition is provided by the Ministry of Public Works. The gentleman in whose domain everything connected with the furthering of the art industries lies—Sectionschef Adolf Müller—has one set purpose before him, namely, to do his level best for their development. He is fully alive to the part the arts and crafts play in the growth of a nation, and is at one with Hofrat Leisching and Professor Roller, the director of the Kunstgewerbeschule. All are working together for a common cause, and, with the students past and present, they form one harmonious family. Many of the old students are now in their turn professors in Austria or in Germany—for Germany is fully cognisant of the eminent qualities of



SILVER CASNET AND ITS LID, ONE OF THE PRIZES TO BE OFFERED BY THE WINTER SPORT CLUB AT THE MOTOR-BOAT RACES AT ABBAZIA. DESIGNED BY PROF. OTO PRUTSCHER; ENAMEL PANELS BY S. GLAX; EXECUTED BY THE WIENER WERKSTÄTTE

## Arts and Crafts at the Austrian Museum, Vienna



CRYSTAL VASES WITH BRONZITE AND ENGRAVED DECORATION. DESIGNED AND EXECUTED IN THE 'IMPERIAL FACHSCHULE AT STEINSCHÖNAU'

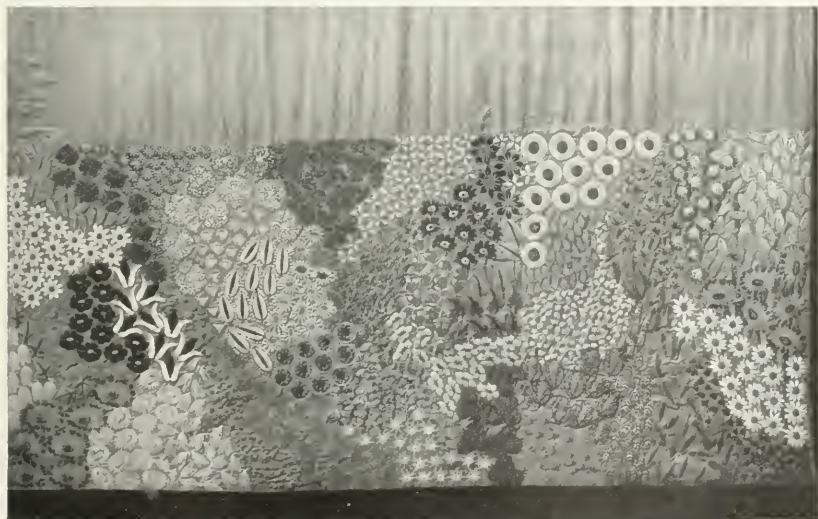
VASE. DESIGNED AND EXECUTED IN THE IMPERIAL FACHSCHULE AT ZNAIM

Josef Hoffmann. The problem he had to solve was how to transform a huge building of no particular form into a number of dwellable rooms and a large central hall. This building is the annexe to Heinrich von Ferstel's beautiful edifice, and was added some five years ago. Though built so recently, it is in direct contradiction to all modern ideas of the requirements for exhibitions. Olbrich, when he built the Vienna Secession Gallery,

recent exhibition, to which we will now turn our attention.

With the single exception of the "Kunstschau," this exhibition was the finest held within the city since the old "Secession" days. The arrangements were placed in the hands of Karl Witzmann, who, though but twenty-seven years old, is recognised as one of the leading architects of the new school. He has, moreover, a peculiar advantage owing to the fact that it was only after he had received his indentures as a cabinet-maker that he entered the Imperial Schools for Arts and Crafts under Professor

showed the whole world what such a gallery should be. One of the most difficult problems that Witzmann was confronted with was that of light and air. This he solved in the central hall by means of an artificial ceiling formed of drapings of white Chinese silk of a light texture. It gives a pleasing effect, adds light and gives air, relieving the feeling of oppression which has always seemed to cling to this airless place. A number of reception-rooms, bedrooms, dining-rooms, salons, &c., were "built" on either side of the central hall, the designers of these being in every case men of the



EMBROIDERED WHITE CHINA SILK WINDOW CURTAIN

DESIGNED AND EXECUTED BY ANNA CIPPICO

## *Arts and Crafts at the Austrian Museum, Vienna*

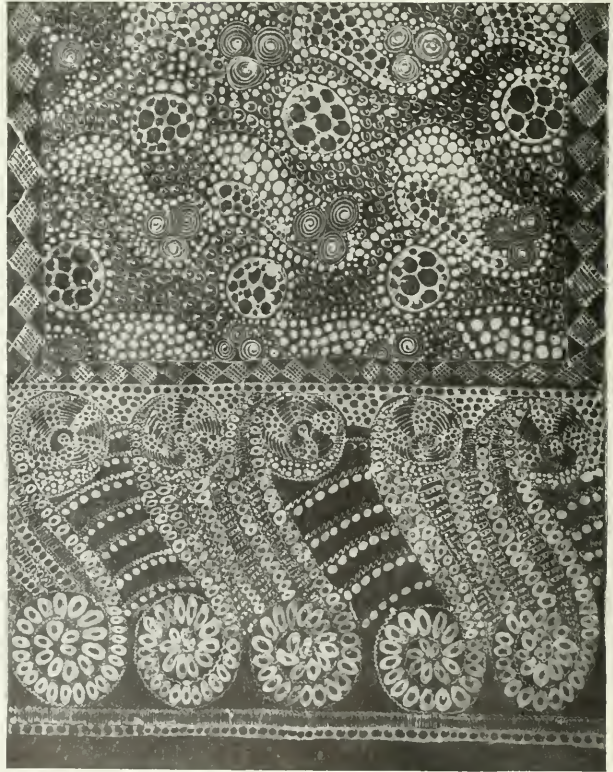
modern school. An excellent smoke-room designed by Witzmann commanded immediate attention by the general air of comfort expressed in it, as also by the beauty of the design. In this eminently dwellable room the workmanship was of the finest, every detail being carried out with the greatest accuracy.

Prof. Hoffmann showed a reception-room highly characteristic in design, though somewhat lacking in restfulness owing to a certain disturbing effect caused by the black-and-white upholstery, hangings, and carpets. Prof. Otto Prutscher's room of unpolished oak with fillings of walnut-wood and linear inlays showed those fine lines of design and craftsmanship which we associate with his name. Frank G. Strnad's "Moorish" room disclosed many fine qualities and distinct originality of conception, while other interesting interiors were shown by Architects M. Herrgesell, E. J. Wimmer, Cesar Poppovits, Karl Klaus, and Adolf O. Holub. Alfred Keller's official reception-room must be noted on account of its singular beauty and its suitability to the purpose intended. In another reception-room Leopold Forstner, who is a past-master in mosaic work, gave another proof of his right to this designation.

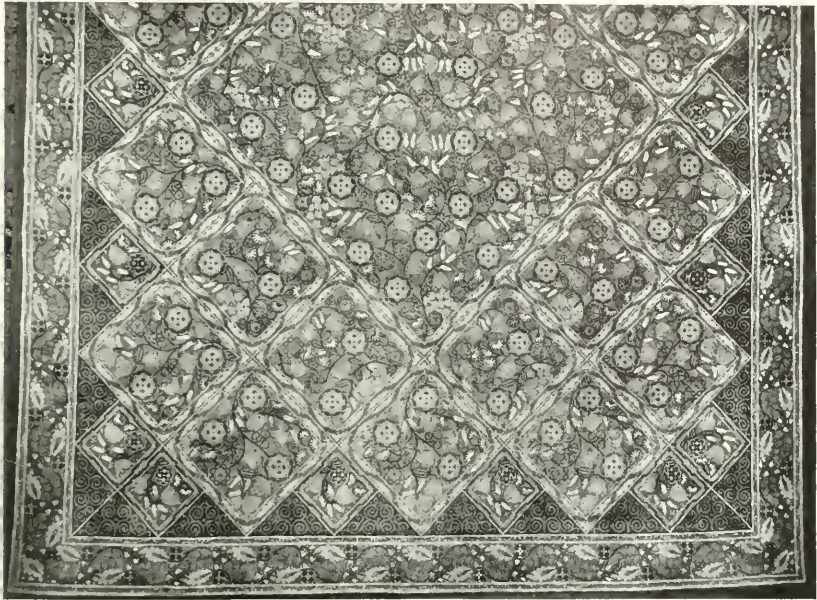
Architect Josef Zotti designed some furniture of a unique kind and of great interest as showing the uses to which natural straw may be put. In a way he is reviving a lost art. The frames of the chairs are of maple polished black, and the seats and backs are of natural straw. It is astonishing how comfortable these straw-seated chairs are, and the general design too is excellent. Every assistance was given to Herr Zotti by the manufacturers, the Prag-

Rudniker Korbfabrikation — indeed, nothing is more instructive than the manner in which these and other manufacturers have come to the help of the designers. Another instance of this is the Berndorfer Metallwarenfabrik. The proprietor of this establishment, Herr Krupp, offered prizes for the best designs for a table service to be competed for by students of the Imperial Arts and Crafts School, stipulating that three points should be kept in view, namely, beauty of design, practicability, and the possibility of the designs being carried out by first-class workmen at a moderate price. These prizes were carried off by Alfred Sachs, Guido Heigl, and Philip Häusler. All three showed fine feeling in their design, in construction, and in the general unity of effect.

Some beautiful tea and coffee services were shown by Prof. Otto Prutscher, whose name itself



BATIK SHAWL. DESIGNED BY DOROTHEA SELIGMÜLLER, EXECUTED BY DORA WIRIBAL



HAND-TUFTED CARPET. DESIGNED BY PROF. DELAVILLA, EXECUTED BY BACKHAUSEN AND SONS  
(All rights reserved)

stands for excellence of design. The same artist also exhibited the prizes to be presented by the Winter Sport Club to the winners of the motor-boat races which are to take place at Abbazia this year. The fact that the designing of these prizes was entrusted to an artist like Prutscher says much for the judgment of those concerned, and discretion was again shown by entrusting the carrying out of these designs to the Wiener Werkstätte, thereby ensuring the highest quality of workmanship. The enamels are the work of Stephi Glax, and have for subject Abbazia, Lovrana, and Volosca, the pearls of the Austrian Riviera.

That the work shown by the members of the Wiener Werkstätte was excellent both as to design and execution hardly needs to be accentuated here. One of the latest developments at this establishment is the printing of silks, and some excellent work of this character, designed by Frau L. Frömmel-Fochler, Fräulein Mela Kohler, and other women artists, was shown. Prof. Hoffmann and Prof. L. H. Jungnickel have also designed some exquisite table glass, warm grey in colour, the decoration being carried out in bronzite. The

effect of these when filled with sparkling wines must be very beautiful.

Some striking articles of jewellery and other metal-work were designed by Architect Hans Bolek, Felix Merkel, Prof. Otto Prutscher, Prof. Hoffmann, Karl Riedel, and Sofie Sander. The last-mentioned artist has done much to revive the ancient filigree work. She served her apprenticeship to a goldsmith in Vienna, studied designing in the Kunstgewerbeschule, and afterwards went to Paris, Amsterdam, and other places, where she entered different workshops as an ordinary working girl. She is now being called to Holland to found a school for filigree work at Haarlem.

A large variety of ceramics and porcelain was shown, and that lovely "Serapis" fayence about which a notice appeared in *THE STUDIO* for October last. Since that time further advance has been made in the production of this ware. The designers were Architect K. Klaus and Charles Gallé. The designers of the objects in porcelain and pottery were Prof. M. Powolny, Fritz Pollak, Hugo Kirsch, Rosa Neuwirth, Gertrud Dengg, Johanna Meier-Michel, Emil Meier, Minka Podhajská, Ida

## *Arts and Crafts at the Austrian Museum, Vienna*

Lehmann, and F. and E. Schleiss. The high quality of the ceramic work done by the students in the various Fachschulen in Steinschönau, Teplitzschonau, Znaim, and Bechyn must also be mentioned. Great advance has been made, many of [the designs being admirable. The same may be said of the glass made in the Fachschule at Haida, the wrought-iron work made in the Fachschule at Königgrätz, and the textile designs carried out in the various textile schools in Austria.

Vienna being of old famous for leather-work it is not surprising that a high degree of excellence was shown in the various exhibits of this class. Among the exhibitors was Karl Poller, whose designs as executed by himself are distinguished for their beautiful lines and perfection of craftsmanship. Some very good work was also shown by A. Melzer and Philip Häusler.

A large amount of thought was shown in the designing of Batik work, embroidery, lace, and other objects of art peculiar to women. Here too both design and workmanship are worthy of the highest praise, but it must suffice to mention the names of those who contributed this sort of work, such as Anna Cippico, Valerie Petter, Mizzi Friedmann, Ida Fauster, Helene Geiringer, Franziska Hofmanninger, Bernardine Höpfl, Ella Briggs-Baumfeld, Dora Wibiral, and the members of the Produktivenossenschaft, a society formed by the late students of the Imperial School of Embroidery.

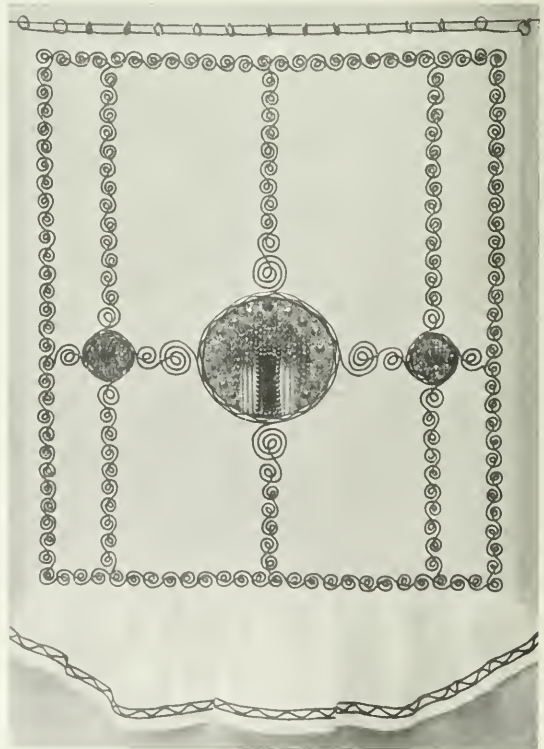
Some beautiful leaded glass was designed by Prof. Prutscher, Karl Witzmann, Karl Klaus, Prof. Mehoffer, and Prof. Frycz. There were numerous other exhibits, all concerned with decorative art, including some excellent engraving and printing done in the Imperial Staatsdruckerei and other establishments.

Apart from what has already been said the exhibition showed how intimate the connection is becoming between the arts-and-craftsmen and the manufacturers. The desire to possess really good things both from the point of design and of workmanship is slowly but

perceptibly increasing among the middle class, who formed the bulk of the visitors to the exhibition.

A. S. LEVETUS.

THE STUDIO YEAR BOOK OF DECORATIVE ART, 1912.—This volume will be ready for publication about the end of February. The subjects to be dealt with will be the same as those included in previous issues of the Year Book, viz., Exterior and Interior Domestic Architecture, Interior Decoration, Furniture, Firegrates and Mantelpieces, Wall and Ceiling Decoration, Stained Glass, Artificial Lighting, Textile Fabrics, Embroidery, Porcelain and Earthenware, Metal-work and Wood-carving. There will be upwards of 400 reproductions (including several in colours) of the work of the leading architects, designers, and craftsmen of Great Britain and the Continent.



WINDOW CURTAIN. DESIGNED BY VALERIE PETTER, EXECUTED BY GRETE PETTER

## Mr. Spencer Pryse's Lithographs



FAYENCE FIGURE. DESIGNED BY F. AND E. SCHLEISS, EXECUTED IN THE GMDENER FAYENCE UND KERAMIKEN WERKSTÄTTE  
(See preceding article)

### M R. SPENCER PRYSE'S LITHOGRAPHS.

IN introducing the work of Mr. Spencer Pryse to readers of THE STUDIO, it is as a lithographer, for although Mr. Pryse is a painter whose work will be likely to attract attention in the future, for the present he is chiefly a lithographer, and one who has put the medium to uses peculiarly his own.

Perhaps first and foremost Mr. Pryse is a portraitist. His groups seem to us composed of people individually portrayed. Apart from his style, which entitles him to so much praise, his prints show considerable penetration in deciphering the ingredients of human character as it is to be read in face and bearing. It is this instinct for psychology, this unusual gift for portraiture that seems first to claim attention in his lithographs; after that there is the suave, the so highly intelligent—or if the word is preferred, sympathetic—touch which gives to his

work its air of finish, its quality of technique quite free of indecision and mischance.

So many of our present-day lithographers succeed in virtuosity at the expense of so much else—at the expense of a likeness to the sitter especially. To cover this defect they tell us that such emphasis upon the individuality of their sitter is something that can very well be left to caricaturists. Therefore perhaps it is that in black-and-white to-day the best portraiture is only seen in the art of caricaturists, and there is a real place (now that Mr. Sargent exhibits so few of his charcoal portraits) for an artist who finds the character of his model an essential part of his subject, if not indeed the most important part.

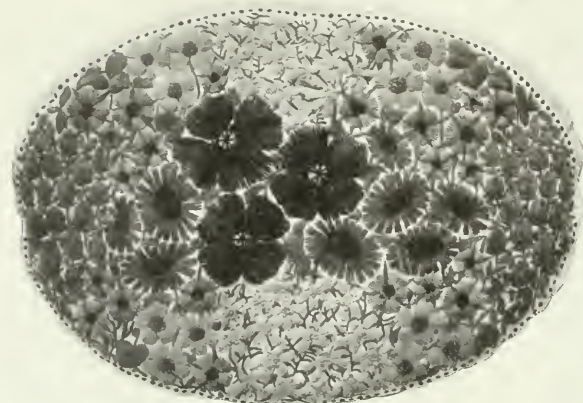
Lithography is one of those mediums that exercise a peculiar fascination over those who practise them; and it is just these fascinating mediums which prove themselves at once sympathetic and expressive, responding



PORCELAIN FIGURE. DESIGNED AND EXECUTED IN THE IMPERIAL FACHSCHULE AT BECHYN  
(See preceding article)

in result most readily to the mood of the artist and reflecting with the greatest clearness the nature of his temperament. But it is mediums of this kind that are recalcitrant and difficult to obtain complete mastery over in the first instance. And in the case of lithography there is almost a little room for indecision and correction as in etching. It is essentially a medium for artists whose best work is of a spontaneous kind, whose best effects are direct ones, and who would rather

## Mr. Spencer Pryse's Lithographs



CUSHION COVER. DESIGNED BY VALÉRIE PÉTTER, EXECUTED BY GRETE PÉTTER  
(See preceding article)

—like Mr. Sargent himself for instance—“begin again” than reach an effect by elaborate emendation and revision.

So far as it is possible to estimate methods from result, one is forced to think of Mr. Spencer Pryse as a successor of Mr. Sargent in the matter of swift, spontaneous apprehension of the characteristic traits of his subject, and in the psychological vein that runs through all his subjects—the choice of portraiture and interest in the face of every person whom he introduces into a group.

One especial feature of the lithographs which form the contents of the portfolio which Mr. Pryse is at present publishing through Messrs. Ernest Brown and Phillips is the sensitiveness of line. Such artists as Mr. C. H. Shannon have taught us to look for this only in work upon a smaller scale than that which Mr. Pryse affects. Mr. Pryse's line gains in boldness and swiftness from the size of the plate, but he does succeed in retaining what so few artists who work boldly and upon a large scale in lithography do retain, namely, an intimacy, a caressing intimacy of line, in which no one has been able to excel Mr. C. H. Shannon.

Nowhere in his use of the chalk does Mr. Pryse enter the profoundly subjective field of an art like Mr. Shannon's; but if we look for causes in every effect, if every form of art is *derived*—however unconsciously and indirectly—we shall have to say that Mr. Pryse's art is derived, if somewhat mysteriously, from the two masters we have mentioned, Mr. Sargent and Mr. Shannon, though in Mr. Sargent's case the actual medium of lithography

has never been used. There is also a trace of the influence of Brangwyn, even though unconsciously received. These names are of long-established fame, Mr. Spencer Pryse is an entirely new comer, and if on the one hand he has affinities with Mr. Shannon in the quality of his line, on the other his art seems as highly “objective” in character as Mr. Shannon's is “subjective.” And it is, as we have shown, imaginatively of a different substance and technically upon altogether another scale. But that we have in Mr. Pryse a lithographer likely to succeed to a place among those who

are determining the contemporary history of this art, will not, we think, be seriously disputed after the opportunity we are affording for a study of his prints.

Mr. Spencer Pryse has so far exhibited extremely little; we do not know of any place other than the Leicester Gallery where his plates have been shown. They are limited in number, for he is not a careless prolific producer with that sort of abandon and rapidity which superficiality so easily makes its own. The intrinsic nature of the forms which he expresses with so gifted a touch are first of all well appreciated by him. Behind the seeming “inevitability” of his execution there is much thought. The fact that this description of his method is to be identified with the procedure of the finest artists in reaching their results seems to explain the highly artistic quality of his drawing. He does not over-elaborate, he relies upon suggestion, but there is nothing thin or empty in the schemes he carries through; on the contrary, their distinguishing note is presence of vitality, so that the rightly managed spacing of the composition witnesses as eloquently to his liveliness of conception as the direct and intelligent manipulation of detail.

Mr. Pryse has not up to the present identified himself with any particular group of artists. Neither the Academy, the International Society, nor the New English Art Club can claim him as their own. He is an individualist, and he has awaited recognition of his good lithography rather than demanded it.

T. M. WOOD.





*(By courtesy of the  
Proprietors of the  
Leicester Galleries)*

THE CITY OF SLEEP. FROM AN  
ORIGINAL LITHOGRAPH BY SPENCER PRYSE.





"POINT-TO-POINT RACES"  
BY SPENCER PRYSE



"BEDELIA." BY SPENCER PRYSE

## Studio-Talk

### STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The landscape exhibitions held annually at the Old Water Colour Society's Galleries have always been remarkable for their pastoral character and the intimacy of the appeal to lovers of the English country-side. A new element, however, made itself felt this year in the work of recent members, though among them Mr. Alfred Parsons still perfectly carried on the old tradition, never in fact having been in better vein than on these congenial walls. Mr. Lavery's art has not quite made itself at home in these surroundings. Mr. Lamorna Birch in subject-matter strikes the right key, but like Mr. Adrian Stokes he has not the secret of the pleasant palette with which the old members of this exhibition have annually bid defiance to the innovations of the modern artists' colourmen. The late

Mr. J. Aumonier's art was commemorated by seven pictures, and Mr. R. W. Allan and Mr. Leslie Thomson were well represented.

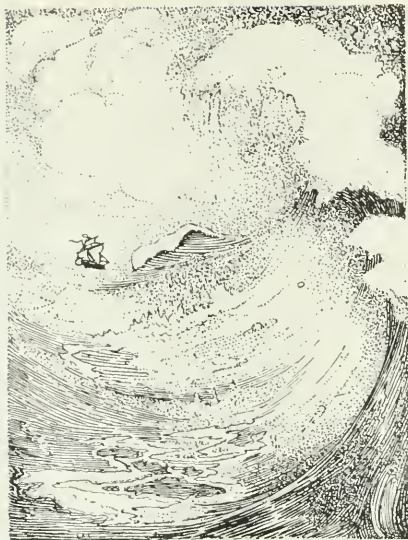
Few of our younger landscape painters have attracted so much attention as Mr. Hayley Lever, an impressionist of daring resource and with an unusual gift for eloquent design. Until recently he showed a great deal at the Royal Society of British Artists, where his exhibits were always eagerly looked for. We are reproducing herewith one of the latest of his works, *The Port of St. Ives*.

The Senefelder Club for the advancement of Artistic Lithography has been holding its third exhibition at the Goupil Gallery. The charm of lithography rests with black and grey. In the management of black Miss Ethel Gabain provided a good example in *The Striped Petticoat*, and Mr. M. A. J. Bauer excelled in the use of grey. There



"THE PORT OF ST. IVES"

FROM AN OIL PAINTING BY HAYLEY LEVER



"THE FEB TIDE RUNS." FROM A PEN DRAWING BY  
V. ASH EDWARDS

was too undecided a character about some of the exhibits for the show to be entirely satisfactory. It did not always seem as if the members had recourse to lithography as the inevitable medium for their subjects, but rather as if they were trying round for subjects to suit the medium. The exhibition, however, contained highly interesting prints by Mr. Harry Becker, Mr. Copley, Mons. A. Belleruche, Mr. Joseph Pennell, Mr. A. S. Hartrick, Mr. F. Ernest Jackson, Mr. P. F. Gethin, Mr. T. R. Way, Mr. J. Kerr-Lawson, Miss Mary Creighton, and Mr. Edmund J. Sullivan, all exploiting the stone in a variety of legitimate ways.

Mr. V. Ash Edwards is  
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new to London art circles, for until quite recently Brighton has been the scene of his labours and he has been a frequent contributor to the South Coast galleries. Mr. Edwards's work is varied and imaginative, and his fantasy is always expressed with vigour and freshness. In the beauty of line and the massing of colour his *Majesty*, suggestive of Shelley's "deep autumnal tone," is a marked success.

Mr. Roger Fry's exhibition of drawings and paintings at the Alpine Club in January could have been resolved into two sections: on the one hand decoration proceeding from emotion, on the other merely from ingenuity; the former providing an interesting exposition of the Post-Impressionism Mr. Fry has so eloquently advocated, the latter chiefly of interest to himself. Such a picture as *Wet Summer, 1910*, inspires one with belief in the principles Mr. Fry professes, while there are some few others which tend to defeat one's belief in them.

The Carfax Gallery held an exhibition of paintings by Mr. Alexander Jamieson last month. Mr. Jamieson has a poetic feeling for the lakes and



"SHADOW STRENGTH"

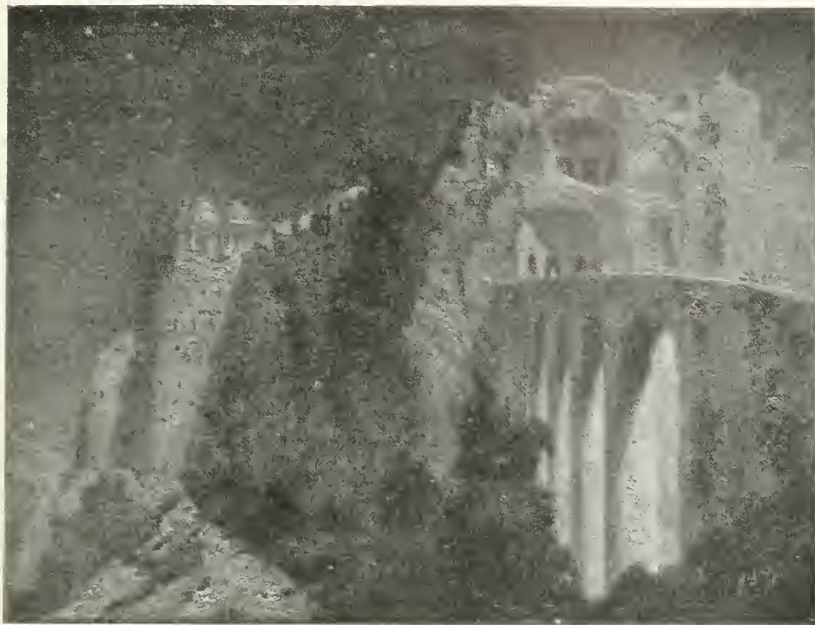
FROM A WATER-COLOUR BY V. ASH EDWARDS



"MAJESTY." FROM A WATER-COLOUR BY V. ASH EDWARDS.







"MOONLIGHT, INDIA"

BY HUGO V. PEDERSEN

fountains of Fontainebleau, for the statues of Versailles, and romantic avenues, but his method is forcibly impressionistic and his appeal above all to the special public who can appreciate virtuosity in regard to "execution," and the solution of problems in the matter of tone relations.

A painter who has excelled with themes from the East is Mr. Hugo V. Pedersen, a Danish artist and a great traveller, whose work covers a wide range in figure and interior as well as landscape subjects. He has been happy in the interpretation of Eastern effects, such as the *Moonlight, India*, which we are reproducing, and has made many portraits of the foremost Indian princes. Mr. Pedersen was born in 1870.

The Royal Society of Portrait Painters has been holding its twenty-second exhibition at the Grafton Galleries. Mr. W. Strang has seldom manipulated his colour to more interesting effect than in his *Girl with a Flower*. Mons. A. Besnard was represented by a remarkable portrait of *His Excellency M. Barrère, French Ambassador to the*

*Court of Italy*. Mr. Harold Speed's *Profile Portrait* is to be counted among his most successful works, and Mr. J. J. Shannon's *Mrs. Shannon* was curiously interesting. Mr. John Lavery's *Miss Dundas*, Miss Halhed's *Rose and Gold*, Mr. Nicholson's *Mrs. H. L. Hopkinson*, were notable pictures. Mr. Orpen was represented by his portrait of *F. H. Rawlings, Esq., Lower Master of Eton*, and Mr. S. Melton Fisher by *The Hon. Mrs. Ferguson of Pitfour*. Mr. W. Graham Robertson has never been happier than in *Miss Mabel Beardsley*, *Miss I. E. Thomas*, and *Mrs. Alfred Sutro*. *Budlia Herodsfoot*, by Mr. Eric H. Kennington, was a painting particularly deserving of praise. Among works especially demanding inclusion in an unavoidably brief reference to this exhibition is the fascinating bronzed plaster bust of *Mrs. Norris-Tait*, by Mr. F. Derwent Wood, A.R.A.

Mr. S. Baghot de la Bere's work, recently shown at the Fine Art Society's Gallery, suggests a painter whose facility runs away with him. He appears not to have been to school under influences worthy of his remarkable talent, and one has to regret

some superficiality in an artist with a talent which otherwise might carry him a great distance. The work of the late Prof. Legros shown at the same gallery has well commemorated the great dignity of feeling which characterised everything from the professor's hand.

We are reproducing a realistic study of a head from life by Mr. Carlo Nieper, a native of Dresden now settled in London, who has achieved successes here in portraiture, notably in the instances of portraits of Sir Herbert Tree and Sir George Alexander.

The Sketch Society's third exhibition at the



"PAN'S DEVOTEES"

BY W. ALISON MARTIN

Royal Institute Galleries in January was the best they have held. It was full of vitality as well as variety. Especially deserving of comment on this occasion was work by Messrs. J. P. Beadle, E. S. Lowe, G. C. Drinkwater, W. T. M. Hawksworth, Steven Spurrier, Terrick Williams, Moffat Lindner, Claude Hayes, Frank Gillett, W. Monk, Douglas Fox-Pitt, G. L. Stampa, J. Hassall, and Miss Clark-Kennedy.



WALL TABLET IN OAK. DESIGNED BY GORDON M. FORSYTH, CARVED BY J. LENIGAN

**M**ANCHESTER.—We give here an illustration of a commemorative wall tablet which bears witness to the discreet taste of its designer, Mr. Gordon Forsyth, who is head of the staff of designers of the well-known firm, Pilkington's Tile and Pottery Company, of Clifton Junction, near this city. Mr. Forsyth is a versatile artist, and his many landscapes and figure-studies in various mediums point to a high standard of accomplishment.

**L**IVERPOOL.—One of the three pictures exhibited at the Autumn Exhibition of the Walker Art Gallery by Mr. W. Alison Martin entitled *Pan's Devotees* is illustrated above by a reproduction which, of course, does not pretend to convey any impression of the rich colouring characteristic of this young artist's work. Readers of *THE STUDIO* will have particulars of Mr. Martin's early career given at page 308 of Vol. 42, with an illustration of *The Pearl Gatherers*, one of the pictures included in a one-man show Mr. Martin held in 1907 at the Baillie Gallery. This was practically his first formal in-



STUDY OF A HEAD FROM  
LIFE. BY CARLO NIEPER



“VIEUX PARIS.” FROM A PAINTING  
BY BOLESLAS DE BUYKO

## Studio-Talk

roduction to a London public, and the Press pronounced his *début* a notable success. H. B. B.

[A day or two after receiving the foregoing note we learned with great regret of the death of the contributor, Mr. Henry Bloomfield Bare, who died in a nursing home at Liverpool on January 8 after an operation for cancer. Mr. Bare was a Fellow of the Royal Institute of British Architects (elected 1888) and had been associated with this magazine for a number of years as its Liverpool correspondent and writer of occasional articles. An ardent sympathiser with the arts and crafts movement in this country, he was himself a designer and craftsman of taste and skill, and was a constant contributor to the local exhibitions of applied art. Examples of his work in metal and wood have appeared in these pages from time to time.—EDITOR.]

PARIS.—Boleslas de Buyko, whose *Vieux Paris* is reproduced opposite, is a young Polish artist who has of late been attracting considerable attention in the art circles of Paris. A native of Vilna, he early

showed a strong leaning towards art. Entering the Academy of Fine Art at Cracow, he studied landscape painting under Prof. Staneslawski, and then at the end of seven years' work in his native country began to travel, eventually coming to Paris and making it his home. His works are to be seen in the Salon each year, and last spring his water-colours so impressed the President of the Société Internationale d'Aquarellistes that he was at once invited to join that society. De Buyko is a versatile artist, and possesses in a high degree that feeling for colour which is so marked a characteristic of the Slav race, besides being an excellent draughtsman. M. M.

M. Taquoy, who is an expert in all matters appertaining to sport and hunting, held recently a most interesting show of his work at Blot's. He revives a class of art which the English engravers of the nineteenth century carried to a very high degree of excellence. In his very personal manner the artist initiates us into the mysteries of the multifarious life of the woods and forests. The deer, the hounds, the horses, in a word all the



"CANARDS"

BY MAURICE TAQUOY

## Studio-Talk

*dramatis personæ* of the hunt find in him a faithful historian and one whose work will live.

The exhibition season at the Georges Petit Galleries opened with a brilliant show, the eighth Salon of the Gravure en Couleurs. The exhibition comprised no fewer than three hundred and thirty-three works, thus proving that among artists colour-prints are becoming of more interest every day. Among the numerous exhibitors there were certain of the first rank, such as Louis Dauphin, with whose *Vues ensoleillées du midi* I was much impressed; Boutet de Monvel, whose technique gains daily in originality; Arsène Chabanian, with his admirable sea-pieces; Pierre Gatier, whose elegant visions are correct and precise in treatment; de Latenay, who takes scenes in the parks as the motifs of his delightful compositions; Ch. Houdard, a landscapist; G. Lecreux, a flower painter; Marten van der Loo, with his picturesque convents; Gilsoul, another fine colourist, also a Dutchman; Henri Meunier, whose fine landscapes attracted

attention; François Simon, whose work was well up to his customary high standard; Luigini, for whom the towns of Flanders have no more secrets to reveal; Ranft, with his Spanish scenes; Waidmann, a successful colourist; and lastly, J. F. Raffaelli, the pioneer of colour-etching, who has never shown greater originality than he displayed in his magnificent plate, commissioned by the City of Paris, of *La Seine à Paris*.

One of the most interesting of recent exhibitions was most certainly that of "The Churches of France," which was held in the Hessèle Galleries under the patronage of M. Maurice Barrès, who has maintained such an indefatigable struggle to preserve our churches, many of which have been menaced from time to time. All the exhibitors were occupied, each one in his own particular manner, with doing honour to the sumptuous splendours or humble beauties of these sacred edifices. Claude Monet has depicted the Cathedral of Rouen, Raffaelli was represented by pictures of



"MUSICIANS"



"FLORA." PORCELAIN FIGURE DESIGNED BY SCHLEY FOR THE ROYAL BERLIN PORCELAIN MANUFACTORY (See Berlin Studio-Talk, p. 58)

Notre Dame, Hochard, always very characteristic, by paintings of Normandy churches, Mutterlich showed us the churches of Brittany, and the entire collection formed a truly interesting and almost unique *ensemble*.

The society La Comédie Humaine, so admirably presided over by M. Arsène Alexandre, an old friend of THE STUDIO, has held its customary exhibition at Petit's, an exhibition of particular vivacity in which our humorous artists gave us of their very best. I marked especially the delightful little pieces contributed by Jean Veber, the drawings in which Sem cleverly depicted well-known Parisians in the form of different animals, some beautiful illuminated work by Mme. Leone George-Reboux, pastels by Faivre, and the drawings of such exquisite fantasy by J. Drésa.

In one of the rooms at Petit's M. Jacques Jourdan held an exhibition of about fifty pictures, views of Provence and the Seine. His work has a sincerity and a fine feeling for colour that lead one to expect great things from this young artist. Yet another one-man show was that of the works of M. Raphael Schwartz in the Barbazanges Galleries,

which, to my thinking, are the best-appointed and the most delightful galleries we have just now in Paris. M. Schwartz exhibited various pieces of sculpture, certain of which were very important works, some portraits and some landscapes, all of very individual characteristics. I have, however, a preference for this artist's work with the needle. He has executed a whole series of plates of such veracity and of such vigorous treatment as to constitute a veritable harvest of good things. Among his best studies of heads I noticed those of Bartholomé, Raffaelli, Prince Roland Bonaparte, Verhaeren, Besnard, Pascal Forthuny, and Renoir.

The Eclectique introduced a very agreeable innovation into their recent annual exhibition at Chaîne and Simonsson's in giving us an *ensemble* of works by Argentine painters whom they invited to contribute. Among these were Firmin Arango, E. de la Carcova, R. Garcia, A. Lagos, José Merediz, but these interesting works did not cause one to forget the productions of the old supporters of the society, such as Pierre Calmettes, always so happy in his interiors; Augustin Rey, who sent a magni-



"SPORT." PORCELAIN FIGURE DESIGNED BY HUBATSCH FOR THE ROYAL BERLIN PORCELAIN MANUFACTORY (See Berlin Studio-Talk, p. 58)



"MOTHER AND CHILD." DESIGNED BY  
KLABLENA FOR THE ROYAL BERLIN PORCE-  
LAIN MANUFACTORY

ficent Scottish landscape; Désiré Lucas, a dexterous manipulator of *chiaroscuro*; and the decorators such as Mlle. de Felice, Jean Dunand, Emile Decœur, Eugène Feuillâtre, and Henri Rapin. H. F.

**B**ERLIN.—The Schulte Salon introduced the Venetian painter Italoico Brass to the Berlin public in December. We were interested in noisy streets, markets, cafés, and beach scenes of the lagoon city, felt sea-gusts and noted the restless play of lights on rich colours. Wilhelm Claudius of Dresden sent some quiet and deep-felt landscapes and an excellent figure-painting, *Musicians*, in which the energetic fiddlers and blowers on their garlanded stage stand out with all the verity of real life from the reddish atmosphere of their surroundings. Bracht's

pupil, Carl Hessmert, follows up earlier successes by astonishing fertility. There is quality in his autumnal trees, peasant homes, and rivers; his nature lives, but the pathetic emotion and visionary grandeur of his teacher are not in him.

The Royal Berlin Porcelain Manufactory has been displaying much activity since Prof. Schmuz-Baudis became its head. He had been successful before assuming the directorship in developing a "sharp-fire" section for the practice of his personal style, under-glaze painting, and had created new forms and decorations, besides training valuable collaborators. After his election as director he at once fulfilled obligations towards tradition. He studied the great wealth of rococo, empire, and Biedermeier patterns so thoroughly that he was not only able to reproduce them in their original perfection, but also to adapt old beauties to modern demands. Largeness of shape and quietness of outline are cultivated to-day and particular refinement decides the selection of colours. Under-glaze painting has become much in vogue for plates and vases on which poetical landscapes or architectural motifs are painted. Also the technique of the brush-relief, the *pâte-sur-pâte* process, ornaments in enamel and coloured copper glazes, particularly Chinese red, as well as crystal glazes and lustres distinguish the new productions. The Berlin Manufactory still makes a great feature of its figures and its sculptors are not only expected to look into the life of the day and to practise portraiture, but also to study animals and to infuse the modern spirit into antique art. Lively



"THE DONKEY-CART." DESIGNED BY HIMMELSTOSS FOR THE  
ROYAL BERLIN PORCELAIN MANUFACTORY



## Studio-Talk



VASE DESIGNED BY FRITSCHÉ FOR THE ROYAL BERLIN PORCELAIN MANUFACTORY; OVER-GLAZE DECORATION BY FLAD

colours over the glaze are preferred for works with irregular surfaces in the old porcelain style, whilst quiet tones under the glaze are chosen for large forms. Prof. Schmuz-Baudis is a friendly and assiduous collaborator among his staff of artists and understands how to discern real talent. He has retained early members of the staff like Prof. Scnley and the painter Lang, and has won excellent new helpers in the sculptors Amberg, Fritsche, Hubatsch, Himmelstoss, Schwegerle, and Josef Wackerle.

The Royal Academy has been honouring Reinhold Begas and Ludwig Knaus with memorial exhibitions, neither of them exhaustive, as in both cases a number of important works were not procurable. Thus Begas was to be studied in groups, statues, and busts, but not in his monumental creations. We enjoyed the serious student of nature, and the decorative composer enamoured with baroque exuberance. The bygone era of German sentimentalism and romanticism came back before the portraits, peasants, gipsies, cockneys, fauns, and nymphs of Ludwig Knaus. We could follow the career of the painter whose innate refinement profited by Parisian teaching,

but who was born to achieve work that ranks with that of Metsu, Stevens and Meissonnier.

The Cassirer Salon has been having an instructive display of modern methods. Leo Klein-Diebold translates trees, park-villas, gardens, and channels into almost plastic forms. His paintings require distance but even then they disclose tenderness. Oskar Moll tries to combine Cézanne and Signac, but his landscape work can only be regarded as brush experiments. Max Pechstein, the leader of the Neue Secession, appears to be an adversary of both naturalism and impressionism. He seeks to achieve triumphs by pure colour, but as yet this daring experimenter can be accounted only as a barbarian in method and subject. Fritz Rhein is steadily gaining in freedom of facture and delicacy of colour in his ladies' portraits and town aspects.

The Winter Exhibition of the Secession was of unusual interest as a display of graphic art. It revealed great diversity of expression and brought to light much real talent. The new president, Lovis Corinth, whose own contributions included some charming work of great delicacy, did homage to the distinguished draughtsmen of the early nineteenth century, and among such as Schadow, Genelli, Schwind, Carstens, and Cornelius—as indeed among all the exhibitors—Anselm Feuer-



CAKE-BOX DESIGNED BY RUTTE-PREUSS FOR THE ROYAL BERLIN PORCELAIN MANUFACTORY

## Studio-Talk

bach towered as the triumphant genius. Foreigners like Zorn, Israels, Muirhead Bone, Pennell, and Zoir were much admired, and the leaders of this artistic phalanx, Max Liebermann, Slevogt, and, before all, Ludwig von Hofmann, in his naturalistic classicism, maintained their prominence. Baluschek was of commanding interest in a series of chalk drawings from the industrial region, and Brandenburg fascinated by expressive symbolism. Ulrich and Heinrich Hübner remained the distinguished delineators of the water region and the tasteful interior, Ernst Oppler continued his refined impressionism, Pottnier charmed us with his woodcuts, and Ph. Franck with his etched open-air scenes. Illustrators of renown like the gracefully old-fashioned Carl Walser and the elegant and witty Prectorius were joined by Hans Meid, who, in spite of inadequateness, occasionally recalls Callot and Rubens. Beckmann gave proof alike of strength and weakness, and some scenes from the bull-ring showed the delicate and decorative draughtsmanship of Willi Geiger. New names like Weinzheimer and Huber reminded one of Hodler, Hoberg of Liebermann, and Leyde and W. Giese betrayed the study of Rembrandt. Though many different techniques were in evidence etching seemed to be the favoured form of expression. The sculpture section was an attraction, as

Rodin, Klinger, Tuallon, Klimsch, Cauer, Kolbe, Engelhardt, and A. Oppler sent prominent contributions. The committee of the Secession contemplates some special exhibitions of plastic work in order to further individual art in this domain.

J. J.

**M**UNICH.—It is a very fortunate thing that certain artists, specialising in some particular subject of their graphic or plastic art, write for us as it were a history of mankind in its many different occupations and in its daily life. Thus we find the life of the Middle Ages naively presented to us in the backgrounds of those religious pictures with which, of old, their churches were decorated; so too we find their life in all its outward semblance mirrored in the paintings of the Dutch *petit-maitres*, or of their own times in the exquisite productions of Watteau or Lancret. The artist always becomes more original in leaving the trodden paths and describing what he sees and feels around him and what he loves. If a Jean François Millet painted the peasants of the fields, Segantini has revealed the life of the mountaineers, and H. B. Wieland, though in a very different manner, carries on and amplifies this theme, but in pictures more concrete, and—may one say?—perhaps more de-



"YOUTHS ON THE SEASHORE"

(Berlin Secession)

FROM A PASTEL BY LUDWIG VON HOFMANN



"THE SWIMMING LOG" (PASTEL)  
(*Berlin Secession*) BY LUDWIG VON HOFMANN

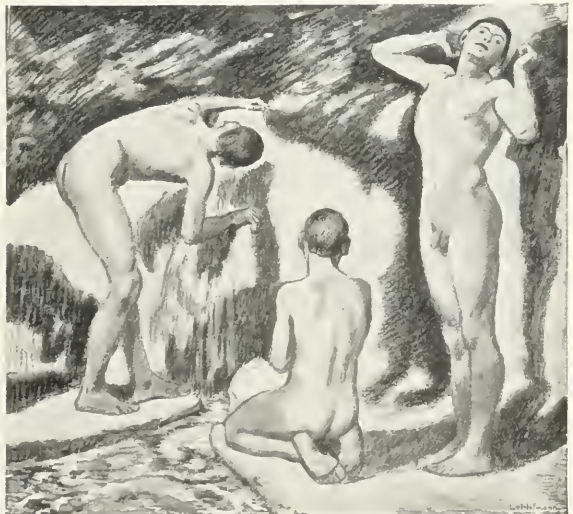
scriptive. In his works we become sensible of that rough and hardy life in which a man must act rather than meditate. His work is full of strength, clear and sharp in colouring, like peaks against a cloudless sky.

Politically Poland has ceased to exist, but the soul of this race, which in the eleventh century found its expression in the glory and power of Boleslaw and Miesko, and which later inspired Jagellons and Sobieski, is very far from being annihilated, and seems to evince itself to-day if anything more vehemently in religion, in language, and in art. Now a new generation is arising, namely, that of those artists who proclaim the Fatherland and who find in art their freedom. Still as it were in the shadow, these wait and perceive the day rapidly approaching when their individuality, their "ego" shall have conquered, and they can astound the world by an achievement of

beauty. Certainly they are there, waiting and unknown, and in this phalanx lies the hope of the Polish nation. A fiery temperament, delicate sensibility, and high ideals are evinced in the sculptures of Luna Drexlerowna. Psychologically the most interesting period of an artist's development is that in which the process of self-discovery is still proceeding, in which the artist errs and stumbles forward, the thoughts oscillate between the will and the emotions. Nevertheless the power is there, a few years of work have given proof of continued and sustained effort, of progress achieved, and we may safely foresee in Mlle. Drexlerowna one of

the ablest of contemporary sculptors in Poland.

Albert Gos is a very original personality, extraordinarily gifted, but of most opposite and apparently incongruous characteristics. He is a painter and



"AT THE SOURCE" (PASTEL)  
(*Berlin Secession*) BY LUDWIG VON HOFMANN



"THE BLUE BOY" BY LUNA DREXLEROWNA  
(See p. 61)

a musician, a thinker and a great sportsman, man of the world and recluse. He loves and understands nature; she has taught him to read the weather in the skies, and in the hand or the handwriting the character of a man. For him colours have sonority, sounds have their colour. Flowers speak to his soul with a language of their own, and animals are his companions in the solitude of the mountains to which the artist loves to retire. When he paints a picture he allies to the physical elements a whole world of thought. A storm is to him "Fury," a sombre pool signifies "Evil thought," a mountain-peak typifies "Light." Other pictures show the influence of Wagner or Chopin far more than that of Constable or Claude Lorrain, his favourite masters, while yet others open up abstruse metaphysical conceptions. Nevertheless Gos is very much a painter. He studies his subject profoundly and then unhesitatingly

transcribes on canvas his inmost vision; hence the special characteristics of his work, appreciated equally at the Paris Salons and in the Royal Academy. The artist is entirely himself in the presence of untamed nature, face to face with the Matterhorn, and when he continues upon his violin the thoughts and emotions that he has just been depicting on the canvas. He sings in praise of the mountains for he knows that they contain a rare beauty for all who can comprehend it. F. G.

VIENNA.—The Autumn Exhibition at the Künstlerhaus was on the whole a highly interesting display, the chief feature being a number of "one-man" shows. Two of these were devoted to masters of the old school—the late Siegmund L'Allemand, an artist of great merit whose simple honest method of treatment has its own peculiar charm, this being especially the case in regard to his drawings of animals; and Franz Alt, whose water-colour drawings are of a high artistic quality. As a draughtsman Franz Alt, who is now a veteran of ninety or more (his more famous brother, Rudolf von Alt, was over ninety when he died), is of rare excellence, while his colouring is subtle, fresh, and spontaneous. Other "one-man" shows were those of Rudolf Bernt, Otto Herschel, Carlos Grethe, and Adolf Zoff. The first-named, who is one of the older members of the Genossenschaft, has lately returned from Japan, where he stayed about two years. His work, chiefly in water-colour, is of peculiar interest,



"PROCESSION IN EVOLÈNE" (See p. 61)

BY H. B. WIELAND



*(In the possession of the  
Comte de Biencourt)*

“RÊVERIE: LAKE OESCHINNEN.” FROM  
AN OIL PAINTING BY ALBERT GOS



PORTRAIT OF A LADY  
BY VICTOR SCHARF

*(Künstlerhaus, Vienna)*

## Studio-Talk

for he in no way attempts to depict his motives as the Japanese would have depicted them. His colouring is fine, and he is moreover an excellent draughtsman. Otto Herschel is a colourist pure and simple. His work bears the charm of unconventionality, is poetic in expression, and delicate in manipulation. He works almost entirely in oils and it is a marvel how the artist can render with such apparent ease those refined, translucent tones, so characteristic of his work. Carlos Grethe is an artist of quite another genre, his work being distinguished by its breadth and strength of treatment. He loves the sea and everything pertaining to it, but particularly fishermen engaged in fishing or bringing home their hauls. He is gifted with a fine feeling for decorative effect. Adolf Zoff loves the silent movement of the water, most of the pictures exhibited being motives from the Dutch canals. He, too, is a sound artist.

There were fewer portraits than usual. Paul Joanowitch contributed some of high merit, including one of the venerable Kaiser Franz Josef,

who granted the artist sittings for this work. Apart from its great interest as being the latest portrait of the Kaiser the picture has its own peculiar merits, for Joanowitch is an excellent portraitist, though his work is seldom to be seen at the exhibitions. Of the other portraitists it must suffice to mention the names of Victor Scharf, Nicolaus Schattenstein, W. V. Krausz, Arthur von Ferraris, Oscar Glatz, H. Rauchinger, Lazar Krestin, Anton Gregoritsch, Marie Rosenthal-Hatschek, and David Kohn, whose forte lies in depicting the Jewish character, of which he is a fine exponent.

In landscape and kindred subjects the exhibition was, as usual, strong. Oswald Grill sent some charming studies of meadows in full bloom, atmospheric and strong in treatment, Hans Larwin a village procession in which the peasants in their national garb are admirably depicted, Othmar Ružicka, a peasant interior done in his own highly characteristic way. F. Brunner's bits of village architecture, old buildings, and ploughed fields are always welcome. He translates them into poetic



"ON THE ITALIAN RIVIERA"

(Künstlerhaus, Vienna)

BY EDUARD AMESEDER



“AFTER THE RAIN.” FROM A PAINTING  
BY ADOLF KAUFMANN

*(Künstlerhaus, Vienna)*



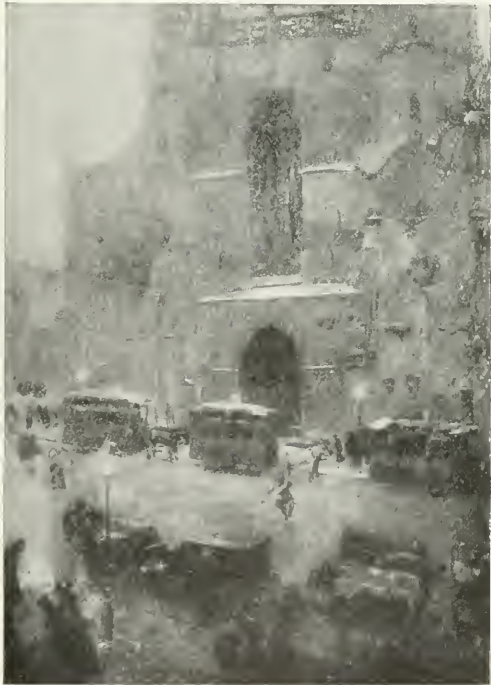


PORTRAIT OF MR. WOGHAN LEE  
BY N. SCHATTENSTEIN  
(Künstlerhaus, Vienna)

language which he relates with a finely poised brush. Johann Pentelei-Molnár sent studies of still life, green cayenne-pepper plants, simple and direct in treatment and refined in colouring, Hugo Darnaut imaginative dreamy motifs from the Wachau, Eduard Zetche some charming landscapes from other parts of Austria, Josef Köpf several water-colours of Dordrecht, and Johann Nep. Geller market scenes in Cracow, Raab, and Pressburg. Adolf Kaufmann has a fine feeling for decorative effect in landscape painting. His work is characterised by breadth of treatment, particularly in the light and shade effects. Eduard Ameseder's pictures are always interesting and his work is distinguished by value and refined workmanship. Among the works he exhibited, *On the Italian Riviera* is a notable example of this artist's method of treatment. Thomas Leitner's landscapes exhibit a freshness in execution and keen perceptive power which lend them great charm. Jehudo Epstein's chief merit lies in his broad and effective manner of handling the brush.

He has also a fine eye for the decorative moment. This was apparent in *The Old Doorway*, whose stone-grey tones just emerge as it were from a foreground of heavy foliage, and in his *Old Mill*, in which the solemn shades of an ancient sycamore serve as a curtain for the hoary mill. Adolf Schwarz and Max Suppantsehtsch both exhibited capable work.

Some good graphic work was shown by Oskar Stössl, Ferdinand Gold, Emma Hrnaczyz, Karl Fischer-Köyständ, Fritz Schönplflug, Fritz Gareis, Emil Singer, and Hermann Bergmeister. In the sculpture section Stanislaus von Lewandowski exhibited a model for a monument to the late Statthalter of Galicia, Count Andreas Potocki, who met with a tragic death



"STEFANSPLATZ" (Künstlerhaus, Vienna) BY OTTO HERSCHEL

## Studio-Talk

a short time ago at the hands of a fanatic. The model shows great strength of purpose and harmony of proportions.

A. S. L.

**P**RAGUE.—One of the most interesting features in recent exhibitions here was undoubtedly a large collection of paintings by Jakub Obrovsky, a young Czech artist, who here for the first time exhibited a great amount of his work. Hitherto quite unknown, he appeared suddenly before the public as a master. Obrovsky, who is a Moravian by birth, attended the Prague Academy, under Professor Pirner, after having passed through the Prague Arts and Crafts School. This early technical training perhaps accounts for his strong decorative tendency and excellent workmanship and for the great certainty of his drawing and modelling. But apart from this real technical excellence he is a brilliant colourist, with a special liking for daring chromatic

problems, and he astonishes us by his masterly solution of them. He shows great boldness and dash in his brushwork, combined with a remarkable intensity and unusual brightness of colour.

With few exceptions Obrovsky paints the nude female figure—women with skins almost as white as a white rose or “as brown as a berry,” women who wear their dazzling nudity without the least obtrusiveness, in blissful unconcernedness dreaming in flowery meadows, surrounded by charming children. His compositions overflow with an ecstasy of vigour and passion, which comes from the colour and not from the object. There is no sentimentality of any sort in its interpretation. An abundant producer, he works with astonishing ease and uncommon versatility. No layer on layer of pigment, no laborious plodding or stodginess are to be found in his pictures. They do not pretend to describe anything in particular, and we may regard them only as the brilliant visions of a painter. Whatever his shortcomings may be—and they are not great—they are entirely redeemed by his splendid qualities, which are the fundamental qualities of the modern artist.

Obrovsky is a member of the “Jednota,” a society of Czech artists, to which also belong among others Uprka, Mucha, Kalvoda, and Bohumir Jaronek. Two large canvases of Obrovsky's have lately been bought by the Modern Gallery in Prague, an Imperial Institution for the encouragement of native—that is, Czech and German—art in Bohemia. H. Sch.



STUDY OF A HEAD (Künstlerhaus, Vienna) BY DAVID KOHN

**T**OKYO.—When I visited the Esposizione Internazionale di Belle Arti recently held in Rome, I was deeply struck by the splendid opportunity it offered for a comparative study of the present art of the world. Many of the nations which participated in the exposition revealed resources hitherto unknown to the world at large. The Japanese exhibit—consisting of twenty-seven *kakemono* (hanging pictures) by old masters, sixty-seven modern



"THE GIPSY GIRL. FROM AN OIL  
PAINTING BY JAKUB OBROVSKY.



## Studio-Talk

Japanese paintings in the form of *kakemono*, *byōbu* (folding screens) and *gaku* in frames, thirty-one oil paintings and fourteen pieces of sculpture—proved to be a revelation to a large number of people. To be sure, surprisingly few of the visitors were able to understand them, especially our paintings. However, I was interested to hear from the lips of many that they felt calm and restful when they were among the Japanese pictures, though they were unable to understand them. To them there was something soothing, some quieting influence, in our pictures. This, at least, was an attraction; and the striking peculiarity, the novelty of it all, drew to the Japanese pavilion an unexpectedly large proportion of those who visited the exhibition.

The Retrospective Section gave a comprehensive survey of the changes and development of Japanese painting from the time of Nobuzane (1177-1265) down to Hashimoto Gaho, who died about three years ago. There was, for instance, the *Kannon*, by Mokuan (1318-1372), with its exquisitely graceful lines; and the same subject by Chodensu (1352-1431) and also by Takuma Shokei; and *Hotei*, by Sanraku (1559-1635). Then there were some works showing a remarkable precision of touch and economy of stroke, such as the *Group of Horses*, by Seshū (1420-1506); *Wild Geese*, by Motonobu (1476-1559);

*Two Horses under a Willow*, by Tsunenobu (1636-1713); and *Puppies*, by Okyo (1733-1795); and such wonderfully decorative paintings as *Eagles*, by Chokuan; *A Phoenix* and *An Eagle*, by Tannyū; *A Catfish*, by Kenzan (1663-1743); and *A Carp*, by Jakuchu (1716-1800).

It was with an extreme interest that I awaited the decision of the committee of judges composed of art critics of different nationalities, and formed for the purpose of deciding upon a certain number of modern pictures and sculptures for which prizes were to be awarded. It gave me an excellent opportunity of ascertaining the relative value the Western critics place upon Japanese painting, as compared with the works of their own artists. There was no Japanese representative either among the judges themselves or otherwise at hand to explain peculiarities, to expound ideals, or to advocate the merits of our painting; the European critics were left to themselves to decide. Of course the adjudication was made solely upon the works exhibited, and the judges knew practically nothing about the life and other works of the artists who produced them, some of whom have won for themselves an unqualified recognition in Japan, but were far from being worthily represented at the exhibition. Such being the case, I for one had a fear that the decision of the judges



"SPRING"

(See *Prague Studio-Talk*, p. 68)

FROM AN OIL PAINTING BY JAKUB OBROVSKY

## Studio-Talk

might be such as to cause no small commotion at home by upsetting the established order of things. But that fear, I must confess, was mingled with a strange thrill that comes from the expectation of something quite unexpected.

However, I was extremely gratified to note that what we consider to be the best qualities in our art were, in most cases, appreciated, though not always to the fullest extent. It seemed to me that the critics approved of pictures whenever they saw in them a beautiful composition with a pleasing harmony of decorative and representative functions—one of the striking features of our painting. They also appreciated the effective use of blank spaces, as well as the grace and strength of brush strokes. It was upon these grounds that the judges took seriously into consideration *Wild Ducks under the Winter Moon*, by Im to Keinen; *Ducklings*, by Katō Eishū; *Evening in the Cow-Shed*, by Takahashi

Ryō; *A Puppet Show*, by Uyemura Shoen; *A Noble's Garden in Spring* (which was bought for the National Gallery at Rome), by Kikuchi Hobun; *The Evening Snow*, by Shoda Kakuyu; and *A Court Noble on a Visit*, by Otake Chikuha. We are glad that such a picture as *Evening in the Harbour*, by Tokuda Rinsai, should obtain the approval of the Dowager Queen of Italy. And it is not difficult for us to understand why *A Long Day*, by Sakakibara Shiho, should be purchased by the Department of Education of the Italian Government for its art gallery, or *After the Rain*, by Eguchi Hoshu, should be included among the candidates for a prize. However, it was less easy for some of us to conceive why other pictures, such as *An Ainu Village by Moonlight*, by Kawamura Manshu, which was bought for the King of Italy, or *Anchor Up*, by Aoyama Suikō, should have appealed to them so much. Some of these drawings seemed to have departed largely from the



"A NOBLE'S GARDEN IN SPRING"

BY HŌBUN KIKUCHI



"DUCKLINGS"

BY EISHU KATŌ

proper sphere of Japanese painting, showing a marked influence of the water-colour method of the West. However, after deliberation the judges awarded one of the second prizes, 4000 lire, to the pair of kakemono, *Wild Ducks under the Winter Moon*, by Imao Keinen, one of the recognised masters in Japan, though retired from the active arena.

Painting in oil after the Western style failed to make any favourable impression upon the critics, but they assured us that our oil painters are on the right path, and that if they continue their sincere efforts they may some day win recognition in the West. Those of us who have jealously watched the development of our oil paintings from the time of the St. Louis Exposition in 1904, observed a marked progress in those exhibited in Rome. Among sculptures, the wood-carvings by Yamazaki Choun, Yoshida Homei, and Yonchara Unkai, especially *The Jewel of Benkwa* by the last-named sculptor, were highly commended.

On the whole the opinions and the decision of the unbiased critics of the West on Japanese works of art

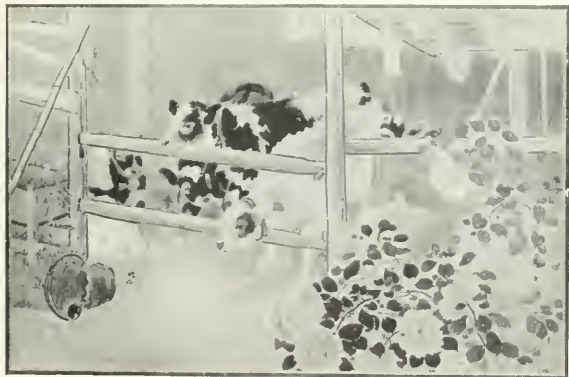
impressed me more deeply than ever with the conviction that however different may be the conception of art, or the technique employed in giving expression to that conception, and however far apart the East may be from the West in mode of thinking or life, the highest ideals in art point to the same star.

HARADA JIRO.

#### ART SCHOOL NOTES.

LONDON. — At the recent exhibition held at the London and New

Art School, Stratford Road, Kensington, Mr. J. J. Shannon, R.A., distributed the prizes and afterwards congratulated the students upon the quality of their work. He said it was evident that the school was a "live" one and that in art training it was making strides in the right direction. Mr. Shannon laid stress upon the importance of hard study from the living model and begged the students not to be led away by certain tendencies that are working harmfully in some of the schools of to-day. No artist, he said, had ever done great work without the sincere study that was the only foundation upon which lasting success could be built. The students were exceptionally



"EVENING IN THE COW-SHED"

BY RYŌU TAKAHASHI

## Art School Notes

fortunate in being able to work under such artists as the professors of the London and New Art School, and he hoped that they would take every advantage of the privileges they enjoyed. The principal of the many prizes given were the Orchardson Silver Medal, gained by Alfred Thompson, and the William Chase Scholarship, awarded to Edith Granger. The judges were Mr. George Clausen, R.A.; Mr. Arthur Hacker, R.A.; Mr. Frank Brangwyn, A.R.A.; Mr. John Lavery, A.R.A.; Mr. Claude Shepperson, A.R.W.S.; and Mr. A. J. Coxon.

Most of the prizes at the Slade School are given at midsummer, but one important award is always made at the end of the winter term. This is the Slade Prize of £25 for figure composition, which has just been allotted to Mr. G. B. Solomon.

W. T. W.

The students of the Royal College of Art have started a magazine of their own, the first number of which made its appearance in December, and the editor, Mr. John Adams, who is assisted in the conduct of "The R.C.A. Students' Magazine" by Mr. W. F. Northend and Mr. Phillip Oxley, desires

us to bring the new venture to the notice of old students.

The Three Arts Club, which has been founded in order to form a social centre for all women workers in the arts of Music and the Drama and the Fine Arts and Crafts, was formally inaugurated at the beginning of December, and bids fair to be a complete success. The club premises in the Marylebone Road are very comfortably equipped, and there is residential accommodation for about eighty members on exceedingly moderate terms.

Following upon a highly successful career as Headmaster of the Liverpool School of Art, Mr. Fredk. V. Burrige, R.E., has been appointed to the position of Principal of the London County Council Central School of Arts and Crafts, Holborn.

**B**IRMINGHAM.—[The following observations on "Memory Drawing and Mental Imaging in Art Teaching" have been contributed by Mr. R. Catterson-Smith, Headmaster of the Municipal School of Art in Margaret Street, Birmingham. As the subject is one of great moment in connection with the

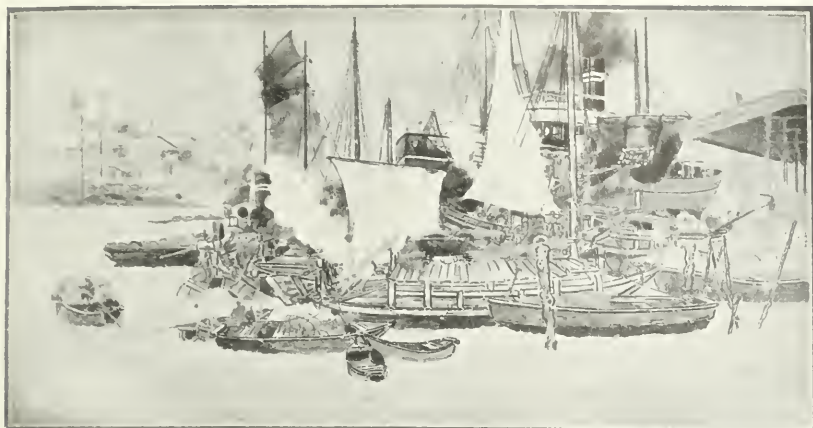


"EVENING IN THE HARBOUR

(See Tokyo Studio-Talk)

BY KINSAI TOKUDA





"ANCHOR UP"

(See Tokyo Studio-Talk)

BY SUIKŌ AOYAMA

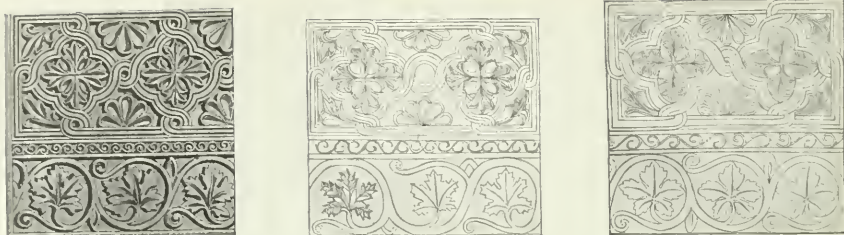
training of young artists, his remarks will, we are sure, be followed with interest by teachers and others concerned.—EDITOR.]

In art schools memory drawing has not been given its due place, and still less has the faculty of mental picturing been considered as a subject for definite training. Yet what can be more valuable to an art worker than the power of drawing from memory, or than having the faculty for mind-picturing trained to a high degree of clearness and control? By control I mean the power to retain a mental image as long as required, and also of bringing forward on to the mental retina any particular image instead of having a flow of indefinite and involuntary images. And before going further it may be well to explain why I separate memory drawing and mental picturing. Any ordinary object can be so examined and observed that its structure and appearance will be impressed upon the mind to such a degree that a drawing complete in every observed detail can be made of it bit by bit in the absence of the object; a drawing so done I should call a memory drawing. With the same knowledge, but with a different effort of the brain, a complete picture or image of the object can be evoked in the mind's eye. That image I should call a mental picture. A drawing can also be made from that image. The two drawings may be very like one another but the operations of the brain in producing them are very different. Again, take the word *zebra*—or any other word not very familiar—and picture it in the mind's eye. As soon as it is clearly seen, the letters can

be read backwards without any calculation, but it is not seen clearly the position of each letter has to be thought out to see which comes next. The letters can be read backwards by either means, but there are two distinctly different efforts used. That difference is very important, and I should like it to be clearly seen in order that the significance of what I wish to state may be understood.

That the value of this power of mind's-eye picturing is of first rate importance to the designer will be evident when it is considered how freely and quickly mental images can be twisted and turned about in the mobile atmosphere of thought, how free the give-and-take is in that region, and what a fund of remembered and half-remembered things and sensations crowd in at the inception of an idea. Hence it is well known that to commit an idea prematurely to paper, paint, or clay, is to crystallise it too soon, and to check freedom of invention. It is better to wait until the idea is hatched and fledged and ready to fly from its mysterious nest. It will then have its form complete, and probably something more—its curious feather markings which we do not understand but feel the wonder of—something of the mystery of a vision.

As one cannot form images in the mind's eye without a supply of facts to form them out of, it is necessary to train the brain into the habit of remembering the structure and appearance of things, and to draw those things from memory is, I believe, the best training towards that object. Ordinary



FIGS. 1-3. ILLUSTRATING MR. CATTERTON-SMITH'S METHOD OF MEMORY-TRAINING AT THE MUNICIPAL SCHOOL OF ART, MARGARET STREET, BIRMINGHAM. FIG. 1 IS A LANTERN SLIDE SHOWN ON THE SCREEN FOR ABOUT FIVE MINUTES; FIGS. 2 AND 3 ARE DRAWINGS MADE OF IT FROM MEMORY BY FIRST-YEAR BOYS, THE AVERAGE TIME OCCUPIED BEING ABOUT TWO HOURS

art school studies are made with very little exercise of the memory or of the mental picturing faculty—I do not say with none, but with very little, for some memory there must be if there is any progress. Designing or composition, too, is often merely a puzzled-out arrangement on paper in accordance with acquired rules, possessing little, if any, visionary charm. Hence much of the lack of interest in designs.

Having arrived at the foregoing conclusions I have been endeavouring to apply them to art teaching. The following gives briefly my experience:

I find that the average student can be trained so as to be able to remember and draw, after one look of a few minutes' duration, such complicated designs as Fig. 1 in his first school year. Literalness is not pressed upon him while he is making such drawings, as the exercise of his invention, where his memory fails, is considered a gain. In making these drawings he may or may not exercise his mental imaging powers: that being so, and the exercise of that faculty being considered essential, it becomes necessary to discover some method of developing it with certainty. The initial difficulty is to know when the student really has an image in his

mind's eye. Suppose, for instance, that one said to twenty students: "I want you to see a thin crescent in your mind's eye." How is one to know that they all really see it, for they can easily think a mere memory of the crescent is the same as a mental image of it. Even when one has arrived at the conclusion that the student understands clearly what a mental image means, one has still to face the likelihood that he will be too lazy to make the necessary effort to visualise. One has consequently to seek out things which cannot be drawn unless mental imaging has taken place. I thought at first that a drawing made with the eyes shut would meet that difficulty, but I found a drawing can be made with the eyes shut when there is no mental picture



FIGS. 4-6. ILLUSTRATING MENTAL COMPOSITION OF DESIGN BY BOY STUDENTS, WHO ARE FIRST SHOWN THE UNIT, A B C D, WITH THE INSCRIBED FIGURE E

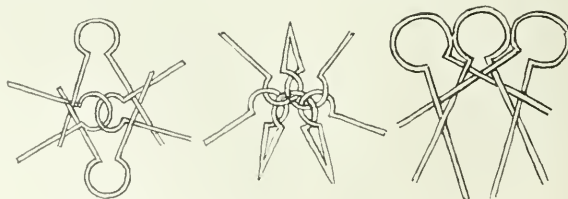
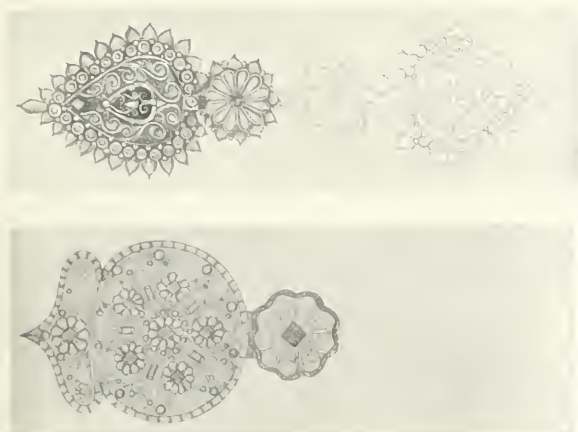


FIG. 7. ILLUSTRATING ANOTHER EXERCISE IN MENTAL PICTURING



FIGS. 8 AND 9. DRAWINGS MADE FROM MEMORY OF METAL OBJECTS AT THE MUNICIPAL MUSEUM, BIRMINGHAM, BY BOY STUDENTS, AFTER ROUGH SKETCHES HAD BEEN MADE DIRECT FROM THE OBJECT

present ; that is, the drawing may be an unvisualised memory. It will be found, however, that the best drawings made with the eyes shut are those drawn when a vivid image is present.

One of the methods—and the best so far—I have been using to be fairly sure that mental picturing takes place is to draw a unit such as A, B, C, D, Fig. 4, on the black-board, telling the student that it will form a square when repeated three times, and that the piece cut out, E, will form three different patterns (Figs. 4, 5, 6). The students have to complete the square in the mind's eye and to see the pattern made by the repetition of E. When they see it clearly, they try to draw it with their eyes shut, and it is interesting to note that they only draw the shape made by E. These shut-eye drawings should be made very quickly to prevent fumbling or calculating. After the shut-eye drawing has been made, the students are required to draw with their eyes open the complete form they saw in the mind's eye (Figs. 4, 5, 6). I

am not sure that this is a perfect test. But I am sure that to students of about fourteen years of age it is easier to see the mental image than to arrive at the shape by calculating. Another test, not quite the same as the previous one, is to give the student a unit such as is used in Fig. 7, and ask him to make a pattern out of it by the addition of 2, 3, or 4 such units, and when he has the figure in his mind ask him to draw it with his eyes shut ; or very quickly with his eyes open. I think it will be found that these units form themselves into a pattern without any effort. Indeed, it seems difficult to see them in the mind's eye unorganised.

Mental imagery falls into two groups. (1) Simple mind-picturing ; it may be practised by looking at an object for a short time and then shutting the eyes or turning away from it and recalling its image on the mental retina. (2) Constructive imagery, which is the construction of patterns or designs out of a number of the same or different units seen in the mind's eye. This may be practised by the combination of the simplest units or by making the most elaborate compositions.



FIG. 10. DRAWING FROM MEMORY MADE IN THE WAY INDICATED UNDER FIGS. 8 AND 9

## Art School Notes

I give some students heads from the antique or suggest to them a familiar human action such as a boy bowling a hoop, a man digging (see Figs. 11-14), always impressing upon them the necessity of visualising as far as they possibly can.

I feel strongly that training such as I have suggested would develop the powers of observation rapidly, and cultivate a habit of retaining images. It would develop the invention if not the imagination. It would teach drawing as an art of expression rather than an imitative process. It would tend to free individuality. It would give confidence in knowledge acquired, and from the first test the artistic capacity of the student, and so indicate those who



FIGS. 11 AND 12. DRAWINGS MADE FROM MEMORY OF MODELS IN MOVEMENT BY STUDENTS OF THE BOOK-ILLUSTRATION CLASS AT MARGARET STREET, BIRMINGHAM

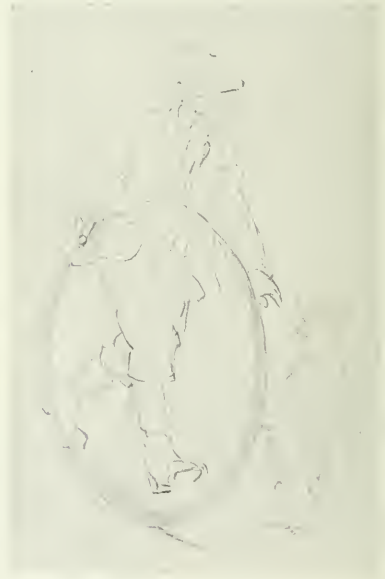


FIG. 13. DRAWING FROM MEMORY MADE IN THE SAME WAY AS FIGS. 11 AND 12

are justified in continuing the study of art as a life occupation. It would revolutionise the whole system of the teaching of drawing by giving it immensely wider interests, and thus make it a much more intellectual activity. The average mind has considerable power of mental picturing which is constantly being used slightly but seldom up to its full value. By the regular training of it the lesser minds would gain greatly, while the greater minds—who always use it—might profit by its early cultivation. I believe that much of the interest of old work is due to its being done out



FIG. 14. DRAWING FROM MEMORY OF MOVING MODELS BY A STUDENT OF MARGARET STREET SCHOOL OF ART, BIRMINGHAM

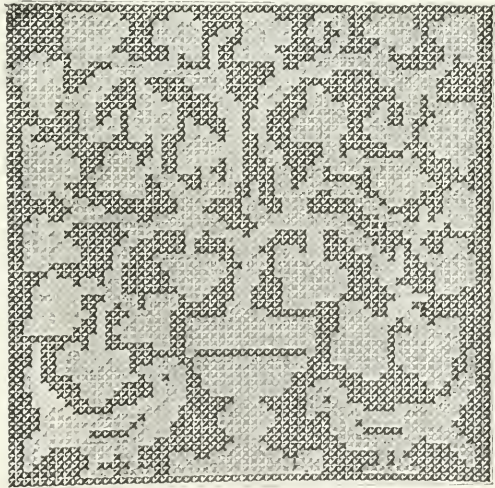
of the head with very little direct imitation, and that things done out of the head are likely to convey a great deal more of the individuality of the artist—and something more not easily defined—than things done in the more imitative manner which prevails.

Since writing this very brief sketch of my experiments I have had the pleasure of reading "Training of the Memory in Art," by Lecoq de Boisbaudran, translated into English by L. D. Luard. Though Lecoq had the same object in view as I have, that is, the cultivation of the faculty of mind's-eye picturing, he does not appear to have made any distinction between memory and visualisation, and there are several other points on which I differ from him. The chief of these is that, while he allowed his students to draw from a copy or object *first*, and afterwards to make a memory copy of that drawing, I believe the memory drawing should be made first, and afterwards, *if at all*, the direct-from-the-object drawing. In this connection may I point out that the Board of Education's examination in drawing from the life requires the candidate to draw from the model first, and then to make a drawing from memory. It is inevitable that the memory drawing should be merely an echo of the first drawing. I think it is obvious that the reverse of this would be a much better test of the student's training, observation, and power of retention. R. CATTERSON-SMITH.

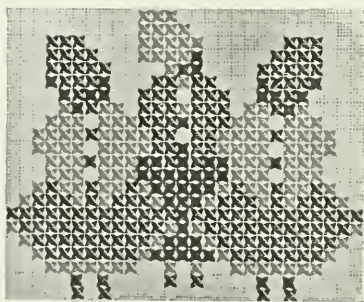
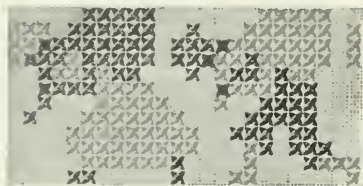
BUDAPEST.—Designing in cross-stitch is a subject which is as a rule hardly considered worth attention. Yet it offers great possibilities and it is a marvel how much life and movement the students in the elementary class at the Royal Hungarian Arts and Crafts School in Budapest have managed to infuse into this particular branch of art. In some parts of Hungary cross-stitch may be said to be indigenous;

it is a favourite means of expressing artistic thoughts, and how beautiful some of the specimens of old Hungarian cross-stitch are was shown in the special number of THE STUDIO on "Peasant Art in Austria and Hungary."

The method of instruction follows rational principles, for it is in relation to the everyday life of the pupils. Every girl knows something of cross-stitch embroidery, but she does not know all its possibilities, nor does she know how to make her own design. No set rules are laid down, and consequently their imaginations are allowed full play.



CROSS-STITCH DESIGN BY A GIRL IN THE ELEMENTARY CLASS OF THE ROYAL HUNGARIAN ARTS AND CRAFTS SCHOOL, BUDAPEST

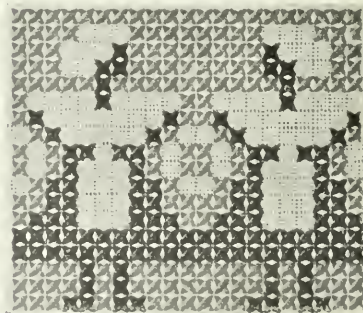
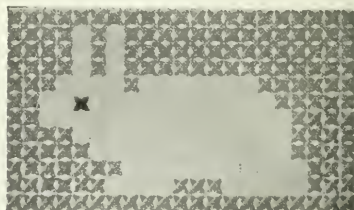


CROSS-STITCH DESIGNS BY GIRLS IN THE ELEMENTARY CLASS OF THE ROYAL HUNGARIAN ARTS AND CRAFTS SCHOOL, BUDAPEST

Each design has its own peculiar charm. Take the three shown above. The one at the top is evidently a huckster expatiating on his wares. The next, too, is a scene which must have been familiar to the girl who designed it. For it is no uncommon sight to see the peasants striding along the streets loaded with their bundles and baskets. The one below it shows three little maids from school, and the little maid who designed this must have hailed from Decs or some other village in the Comitat of Tolna, where this particular costume is worn. The rendering of the dress is excellent and especially so the head-dresses. The last one on the page represents two delightful nigger children, showing that the imagination of the designer has travelled

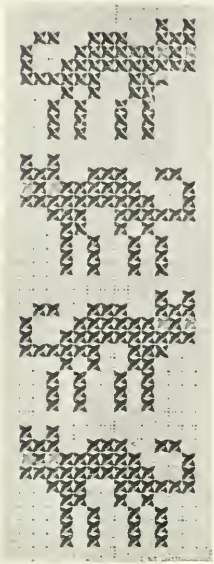
to distant realms. The animals are particularly interesting—the cats with their arched backs, the noble stag ready to leap, the pair of wise-looking owls, and the rabbit. These children have evidently studied from the living model. The other two designs reproduced are more advanced—one a well-proportioned border (p. 81), the other (p. 79) a complex design based upon national motives.

All the work here illustrated is the result of less than one year's teaching, for this course was only started a few months ago. The course is under a very able teacher, Prof. Julius Mihalik, and the curriculum is so planned as to take the students through all the stages, from the smallest beginnings to the greater field of textile industry. The aim is to train good handicraftsmen and women whose world will be enlarged for them by their very work. For teaching based on these principles will never produce mere mechanical machines, though the students may have to work at the machines. The Hungarian authorities have grasped that first principle of art education—and, indeed, of all education—if it is to be of real service in the battle of life—namely, that theory and practice must go hand in hand, and that interest must be aroused. A. S. L.



CROSS-STITCH DESIGNS BY GIRLS IN THE ELEMENTARY CLASS OF THE ROYAL HUNGARIAN ARTS AND CRAFTS SCHOOL, BUDAPEST

## Reviews and Notices



CROSS-STITCH DESIGN BY A GIRL IN THE ELEMENTARY CLASS OF THE ROYAL HUNGARIAN ARTS AND CRAFTS SCHOOL, BUDAPEST

### REVIEWS AND NOTICES

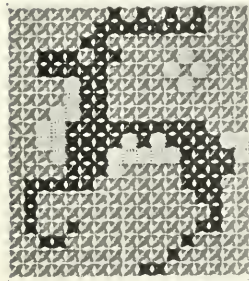
*The Life of Ruskin.* By E. T. COOK. (London: George Allen.) 2 vols. 21s. net.—This, the official Life, is published, we doubt not, to a waiting special public, as well as to the world at large; for the Ruskin cult has survived better than any of the many other cults of the nineteenth century. The first volume of this biography deals with Ruskin in art criticism—the production of “Modern Painters,” “Stones of Venice,” “The Seven Lamps of Architecture,” &c.; the second more especially with later writings upon political economy. Lately there has been a tendency to exalt this phase of Ruskin’s work at the expense of his writings upon art. For us, however, these remain the greatest achievements of this remarkable personality.

Mr. Cook’s is essentially the intellectual life of Ruskin, but the descriptions of his homes, details of his travel and the connection of incident necessary

for full biography are all here. It is improbable that the author of “Modern Painters” and the Oxford Lectures, of fantastic title, will ever be rivalled in generalising profoundly on the relation of life to art. It was when Ruskin came down to particulars that his momentary whims got out of hand and compromised the appearance of his best conclusions. The Whistler incident shook a great reputation to its foundations and destroyed confidence in Ruskin’s sense of the beautiful, but confidence might equally have been destroyed in Whistler’s own sense of the same, since his attitude towards a later impressionism was just what Ruskin’s had been to his work. The fact is, of course, that these great innovators cannot stand innovations from any



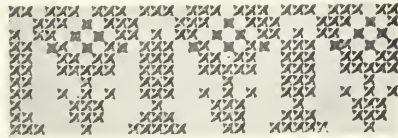
CROSS-STITCH DESIGN BY A GIRL IN THE ELEMENTARY CLASS OF THE ROYAL HUNGARIAN ARTS AND CRAFTS SCHOOL, BUDAPEST



CROSS-STITCH DESIGN BY A GIRL IN THE ELEMENTARY CLASS OF THE ROYAL HUNGARIAN ARTS AND CRAFTS SCHOOL, BUDAPEST

quarter but their own. Mr. Cook gives an interesting letter from Swinburne to Ruskin in 1865, which, he says, might have averted the episode. “Whistler,” it reads, “(as any artist worthy of his rank must be) is of course desirous to meet you, and to let you see his immediate work. As (I think) he has never met you, you will see that his desire to have it out face to face must spring simply from knowledge and appreciation of your own works.” But the meeting did not take place.

Ruskin could say with pride, and did, that it was left for him to teach the excellency and supremacy of five great painters: Turner, Tintoret, Luini, Botticelli, and Carpaccio.



CROSS-STITCH DESIGN BY A GIRL IN THE ELEMENTARY CLASS OF THE ROYAL HUNGARIAN ARTS AND CRAFTS SCHOOL, BUDAPEST

## Reviews and Notices

If we would learn something of the substance of a great critic's heart, what could be better than this: "If the great Tintoret here [Venice] were to be destroyed, it would be precisely to me what the death of Hallam was to Tennyson."

Twenty-five years before the establishment of the Slade Chair at Oxford, which Ruskin was called to fill, the desirability of a Chair of Fine Arts had been mooted and Ruskin, then twenty-five, had written: "There appears to be but one obstacle in your way: you may get your pictures, your gallery, your authority, and your thirty thousand pounds—but what will you do for a *Professor*? Where can you lay your fingers on the man who has at once the artistical power to direct your taste in matters technical, and the high feeling and scholarship necessary to show the end of the whole matter?" Eventually it was Ruskin who claimed for art its full place among the Humanities. And, the Master of the Temple is quoted, "Many members of the University date from that period their first awakening to a sense of the beauty of Italian Art, and it may be doubted whether the interest of the University in painting and sculpture has ever again been so keen or so widely spread as it was then."

*A Romney Folio*. With sixty-eight plates in photogravure, and an Essay and Descriptive Notes by ARTHUR B. CHAMBERLAIN. (London: Methuen and Co. Ltd.) 15 guineas net.—This sumptuous and portly tome is a handsome tribute not only to the charm of Romney's gracious art, but also to the fact that the fashion of the picture-market nowadays is to appraise, in terms of many thousands sterling, the appealing pictures by "the man in Cavendish Square," as Reynolds is said to have named contemptuously his quiet-living rival, who was content, at the height of his vogue, to make the modest charge of eighty guineas for a whole-length portrait. It is an imposing book, this *Romney Folio*, reminding one of those stately eighteenth-century publications, such as "The Houghton Gallery," which one invariably finds in the libraries of old English mansions; but with a difference, and that a very important one artistically. Here the painter makes his appeal through the medium of an impersonal photographic process; no engraver intervenes, as inevitably in the old days, with personal interpretation. Now Mr. Chamberlain has wisely selected his examples, for the most part, among pictures that have not become familiarly known through the prints of the eighteenth-century engravers. At the same time he has included a few of those pictures by the master which, rendered in terms of stipple or

mezzotint, are so highly esteemed by print-collectors, and, in fine impressions, command sums many times greater than those Romney received for his original paintings. And here those of us who are familiar with the prints are afforded the opportunity of comparing the representations in photogravure with the interpretations through the engraver's art. A decidedly interesting study this, which, while generally enhancing our admiration for the artistic qualities of the masters of mezzotint, in no way lessens our respect for the capacity of photogravure to reproduce the tones of the painter with the suggestion of his colour. So the possessor of this Folio may welcome with particular satisfaction the charming plate of the fascinating *Miss Bendetta Ramus*, when he recalls that a First State of Dickinson's lovely mezzotint was rare enough to fetch £672 at Christie's last summer. But even if he be the fortunate owner of J. R. Smith's exquisite mezzotints of the delightful *Clavering Children*, the piquantly charming *Mrs. Robinson (Perdita)* with her muff, and *Lady Hamilton as Nature*, or Henry Meyer's still rarer and larger plate of the last-named, or Charles Knight's stipple of the captivating Emma as a *Bacchante with a Dog and a Goat*, or John Jones's beautiful stipple of the lovely *Serena Reading*, he will still be glad to judge their faithfulness of interpretation by comparison with the accepted accuracy of the camera. As he turns the pages, however, he will be delighted to find the other handsome *Miss Ramus*, one of Romney's most classically beautiful portraits, which, as far as we know, is to be found in no contemporary engraving. Then the *Mrs. Jordan* is not Romney's well-known portrait of the bewitching actress as the hoydenish Peggy in *The Country Girl*, so familiar in Osborne's stipple print; but that very beautiful presentment of this irresistible woman with the large and joyous heart, in the Cuthbert Quilter collection, which makes one feel that one could have seen eye to eye, and felt heart to heart, with Charles Lamb and Hazlitt, and William, Duke of Clarence himself. The plate is one of the best in the Folio, and we can recall no old mezzotint of the picture. Of Romney's innumerable Lady Hamilton portraits, all painted, of course, when she was Emma Lyon, Mr. Chamberlain gives us a dozen, and the selection is representative and adequate. She was a wonderful model; *Cassandra*, *Circe*, *Euphrosyne*, *Contemplation*, *A Bacchante dancing on a Heath*—she could pose for anything. When we look at the plate that shows her posing as a Nun, we can imagine how well she played her part in the little comedy of deception with which, during her education period



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at the convent of Caserta, she tricked the Queen of Naples into persuading Sir William Hamilton to marry her. The *Euphrosyne* suggests how she may have looked and laughed when she and her mother told the story afterwards, as the Marchesa Solari vouches. But this *Romney Folio* is indeed a book of beauty: for the plates, as we turn them over, even though some may be, perhaps, a little heavy in tone, give us record after record of beautiful faces and figures, posed and painted with all that large simplicity of treatment, convincing vitality, and gracious sensitiveness of vision which invest the pictures of Romney with their individuality and charm, and give them their high place among the achievements of British art. Mr. Chamberlain, who is already known as the author of a "Life of Romney," has contributed the necessary letterpress, recounting the main features of the painter's career, and making some general comments upon his art. It reads pleasantly, if it says nothing new or very illuminating. But then, does anybody read folios nowadays?

*English Furniture of the Eighteenth Century.* By HERBERT CESCINSKY. (London: G. Routledge and Sons, Ltd.) 2 vols. £3 3s. net.—With so much literature already in existence dealing with English furniture of the period covered by this work, those who are responsible for any addition to it run the risk of having their efforts discounted in advance, on the score of being superfluous. It is to be hoped that this fate will not befall Mr. Cescinsky's work on the subject, for it is a contribution of really permanent value, the outcome of painstaking research and careful discrimination. As a book of reference alone it deserves commendation on account of the very numerous examples of various kinds of furniture and fittings which are figured, there being close on eight hundred remarkably good illustrations in the two volumes, representing chairs of multifarious forms, settees, inlaid cabinets, lacquer cabinets and other kinds, tables of diverse shapes, mirrors, clocks, clock hands and clock-cases, bureau-cabinets, bedsteads, brass fittings, wainscot panelling, and many other things. But it is something more than a book of reference; it is an illuminating history in which the diverse influences affecting the evolution of furniture designs in the eighteenth century are made clear. It is a significant fact that a political event in another country should have had a far-reaching effect on the furniture in this country, for, as pointed out by the author, the Revocation of the Edict of Nantes in 1685 and the consequent flight of thousands of craftsmen to this country had

marked and permanent influence on the design of English furniture. The two volumes, we may add, are bound in a very substantial and tasteful manner.

*Anthony Van Dyck.* By Lionel Cust. *Sandro Botticelli.* By Adolf Paul Oppé. (London and New York: Hodder and Stoughton.) 15s. net each.—On account of the beauty of their illustrations, for which the Medici Society is responsible, the two new volumes of the Arundel Library will no doubt find many appreciators, but there is little that is new in the letterpress of either. The accomplished Surveyor of the King's Pictures frankly admits that modern research has added little to the main facts of Van Dyck's life as already presented to the world, and what he has to say on the subject of this great master's art is really no more than a condensed *résumé* of the criticism in his earlier work on the same subject. The paintings selected for reproduction are fairly representative, but it is a pity that the *Elena Catterina*, recently purchased by the American collector, Mr. P. A. Widener, and the *Man and his Wife*, once part of the Peel collection and now in the Berlin Gallery, were not included, so eminently typical are they of Van Dyck's style before it lost some of its distinction through the acceptance of more commissions than could be executed unaided. In the *Botticelli* of Mr. Oppé there is a certain freshness that is wanting to the companion volume, and having been less hampered by the difficulty of selection, the publishers have been able to include reproductions of pretty well all the authenticated masterpieces of the famous Florentine. The author acknowledges his indebtedness so far as biographical data are concerned to Mr. Horne's monograph on Botticelli, published in 1908, but he differs somewhat from his predecessor in the view he takes of what the distinctive peculiarities of the master are and attributes to him several works hitherto given to his followers.

*Le Morte D'Arthur.* By SIR THOMAS MALORY, Kt. The Text of William Caxton in Modernised Spelling. Illustrated by RUSSELL FLINT. (London: P. Lee Warner for The Medici Society.) In 4 vols. £10 10s. the set.—The earlier volumes having already been noticed in these pages, it remains for us, now that the fourth and concluding volume has made its appearance, to offer our congratulations to those concerned in the production of this splendid edition of a "noble and joyous" book—to the publishers, who may justly point to it as a triumph of typographical art, and to the artist, who has added immensely to his reputation by the singularly

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effective and apposite drawings executed by him to illustrate this old romance.

*The Architecture of the Renaissance in France.* By W. H. WARD, M.A. (London: B. T. Batsford.) 2 vols. 30s. net.—In his two richly illustrated volumes that are the outcome of many years of close study, Mr. Ward gives a practically exhaustive history of the evolution of Renaissance architecture in France, prefacing his detailed narrative with a masterly analysis of the causes that led to the substitution of classic for Gothic ideals and of the forces that so long militated against the full acceptance of the latter. "All Renaissance architecture," he says, "must in some degree be of a hybrid character, the resultant of an endeavour to clothe structures adapted to the requirements of a later age in a code of forms and proportions derived from the architecture of classical antiquity—to recast a national style in a classical mould." He points out that the character of the outcome of such an assimilation varies in proportion to the resistance offered by the national style, which was exceptionally strong in France, where Gothic architecture was of purely native growth, and continued even until the eighteenth century to exercise more or less influence over all the building crafts. It was only, in his opinion, because in the late fifteenth century French art had exhausted not its skill or vigour but its creative ideas that the importation of a new inspiration from abroad was needed. Throughout his volume he brings into constant prominence the interaction between what he likens to stock and graft in the vegetable kingdom, the one supplying the sap, without which the other must perish, whilst the imported element results in a crop of fragrant blossom and mellow fruit. Very clearly illustrated, too, is the reflection in French Renaissance architecture of the new national life that awoke in France when, the church having lost its long supremacy, the home rather than the place of worship became the standard to be followed, and individual genius rather than corporate talent determined the character of the work produced. In a word, whilst the main currents of development are closely followed no single side issue is neglected, the close correlation between the development of the nation and of its buildings being never lost sight of.

*Other People.* By CHARLES DANA GIBSON. (New York: Charles Scribner's Sons; London: John Lane.) 20s.—This is the eleventh book in the regular series of Charles Dana Gibson's published drawings, and in it are reproduced in large format three dozen of those studies of contemporary

social life in America which have made the artist's name a household word everywhere. With the exception of two chalk drawings in sanguine, they are all done with the pen, and though among the types delineated the "Gibson Girl" predominates, her masculine counterpart is almost as much in evidence, while variety is given to the collection by the introduction of other types, male and female—the "free-luncher," the idler, the female politician and the suffragette, the baseball enthusiast, and so forth.

*The Pilgrims' Way, from Winchester to Canterbury.* By JULIA CARTWRIGHT (MRS. ADY). Illustrated by A. H. HALLAM MURRAY. (London: John Murray.) 15s. net.—This interesting account of the route which was traversed long ago by devout pilgrims to the tomb of St. Thomas à Becket at Canterbury first appeared as a series of magazine articles twenty years ago, and has been reprinted several times subsequently. In reviewing this new edition, therefore, we need only comment on the illustrations which Mr. Hallam Murray has done to accompany the letterpress. These consist of eight reproductions in colour, several in half-tone, and a very large number of line drawings printed in the text—these last being perhaps the most pleasing—depicting the various places of interest along the Pilgrims' Way.

*The Transmutation of Ling.* By ERNEST BRAMAH. With twelve designs by ILBERY LYNCH. (London: Grant Richards.) 7s. 6d. net.—With Chinese affairs occupying so much attention now, the story of Ling and his vicissitudes, culled from the wallet of Kai Lung, who redeemed his life from the hands of a band of brigands by narrating the adventures here recorded, not only provides entertaining reading, with its many passages of subtle humour, but gives one an insight into the working of human nature in this land of paradoxes. Our concern here, however, is with the designs of Mr. Ilbery Lynch, a young artist whose name is quite new to us, but will, if the promise shown in the drawings reproduced in this volume is not falsified, be certainly heard of again in the future. A remarkable fluency of line and a marked aptitude for using it as a means of decoration are the distinguishing features of Mr. Lynch's work, and at the same time he displays an unusual power of characterisation in portraying the various personages who form the *dramatis persone* of the story.

*Oesterreichische Volkskunst.* By PROF. DR. M. HABERLANDT. (Vienna: J. Löwy.) 2 vols. 120 kronen.—Prof. Haberlandt has devoted his life to ethnographical research in Austria, and there is no

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corner of the conglomeration of countries comprising this empire which the author has not investigated; he knows the languages spoken there and is in full sympathy with his subject. He has, moreover, gathered together that valuable collection of objects of peasant art which form the Imperial Museum for Austrian Ethnography (*Volkskunde*) in Vienna, the most important collection of its kind existing. The results of his researches he has now made public, and the work will prove a great boon to the student of ethnography in general as well as to the student of peasant art. Though Prof. Haberlandt's investigations are based on scientific principles, there is not a dry passage in the text; he gives us a vivid picture of the races and the various influences which have affected them in the practice of their art. We feel with him that their love of the beautiful is innate, and the illustrations show how deep this feeling for decorative art lies. And it is a feeling which is common to all the Austrian peasants, whether German, Slav, or of the Latin race. The study of this peasant art is a highly fascinating one, opening up a new world to us, and awakening our sympathies with people of whose very existence many of us are still quite ignorant. The numerous lithographic illustrations, many of them coloured, are of excellent quality and form a valuable aid to the study of the subject.

*The Canary Islands.* Painted by ELLA DU CANE; described by FLORENCE DU CANE. (London: A. and C. Black.) 7s. 6d. net.—Both the artist and the writer whose work is here represented are well known to the public as authors of several charming books on Flowers and Gardens, and this description and short history of the Canary Islands forms a not less delightful volume. Miss Florence Du Cane's account of these seven islands is interesting and is excellently supplemented by the twenty reproductions in facsimile of water-colour drawings by Miss Ella Du Cane, which are attractive alike in composition and colour.

*Who's Who 1912* (10s. net) contains about 24,000 concise biographies of living persons in various walks of life, including many foreigners of distinction. The information is corrected to the end of August. The companion to this remarkable and indispensable compendium is the *Who's Who Year-Book* (1s. net) with 168 pages of useful information displayed in tabular form. *The Writers' and Artists' Year-Book* (1s. net) is an invaluable book of reference for those who make their living by literature, art, music, &c. The new issue contains a classified list of periodicals, British and American, notes on copyright, &c. The new issue

of *The Englishwoman's Year-Book and Directory* (2s. 6d. net) compiled by G. E. Mitton, with the assistance of an expert staff of women writers, is a remarkable witness to the increasing share which women are year by year taking in all departments of national life. All these red-covered annuals are published by Messrs. A. and C. Black.

In *The Essentials of a Country House*, recently issued by Mr. Batsford (7s. 6d. net), Mr. R. A. Briggs, F.R.I.B.A., discusses the various points which call for consideration in the planning and construction of country residences, and gives much sound advice to those who contemplate the erection of houses of their own. The letterpress is supplemented by a large number of illustrations and plans of houses built from his own designs and under his supervision at prices ranging from £1250 to £4000.

Aaron Penley's *Elements of Perspective*, one of the best little manuals dealing with this, to most art students, rather unpalatable subject, has been revised and largely rewritten by Mr. A. P. Killik, M.S.A., in conjunction with Mr. D. B. Hedderwick. The fact that this shilling handbook is in its forty-seventh thousand speaks for its popularity. The publishers are Messrs. Winsor and Newton.

A second and revised edition of Mr. Arthur M. Hind's *Short History of Engraving and Etching*, the best work of its kind that we have, has made its appearance, and in order to make it accessible to a larger circle of readers the price has been reduced from 18s. to 10s. 6d. net. The revision has been limited in the main to details of date and bibliography; in other respects the book, which is published by Messrs. Constable and Son, is substantially the same as when first issued.

Four further volumes of the "Great Engravers" Series, now being published by Mr. Heinemann under Mr. Hind's editorship, deal respectively with *Watteau, Boucher, and the French Engravers and Etchers of the Earlier Eighteenth Century*; *John Raphael Smith and the Great Mezzotinters of the time of Reynolds*; *Van Dyck and Portrait-Engraving and Etching in the Seventeenth Century*; and *Francisco Goya*. Each contains from sixty to seventy reproductions of plates by the artists concerned and an introduction briefly touching on the characteristic features of their work. The price of each volume is 2s. 6d. net.

Mr. Hind is to lecture on the "Great Engravers" in the theatre at the Royal Albert Hall, Kensington, on February 27 and March 5, 12, and 19. The lectures will be illustrated by lantern slides.

## The Lay Figure

### THE LAY FIGURE: ON THE VALUE OF OBSERVATION.

“WHAT is the reason why so many artists lapse into mannerism,” asked the Man with the Red Tie. “One so often sees a man who in his youth has given unmistakable evidence of originality, settle down a few years later into mechanical repetition of a few stock ideas. Why should this be?”

“Want of artistic conscience—that is the cause of it,” cried the Young Painter. “He finds that a particular line of production pays him best, so he drops all his youthful ambitions and devotes himself simply to the manufacture of the article that happens to be most in demand.”

“Oh, you think he does it deliberately,” said the Man with the Red Tie; “you do not consider that the tendency to become mannered may be a sort of troublesome disease that a man might catch involuntarily?”

“No, I believe that the really conscientious artist would never become mannered,” replied the Young Painter, “because he would be always alive to the danger of getting into a groove, and he would never allow himself to be seduced by the temptations of popularity into disregard of the great principles of art.”

“I do not think that either of you have hit on the right reason,” broke in the Art Critic; “and yet in a way both of you are right. Not many artists, I am sure, lapse into a mannerism deliberately; it would be much more correct to say that they drift into it, but the actual cause of this drifting is, I quite agree, a lack of real conscientiousness.”

“But surely the man without a conscience would not drift unknowingly into conventional tricks,” protested the Young Painter. “He would choose his way intentionally because he thought it would lead him to popularity.”

“Yes, there are some men, no doubt, who would do that,” agreed the Critic; “but what I am suggesting is that there are artists who have conscience enough to desire to go the right way and yet are so unconscious that they drift inevitably into mannerism.”

“Paradoxes again!” sighed the Man with the Red Tie. “Do come down to the level of our meaner intelligences and put your sayings into plain English.”

“All right,” laughed the Critic. “I will suit myself to my company. What I want to suggest is that a good many men acquire a conventional and

stereotyped way of working because with the very best intentions they do not succeed in keeping themselves as efficient mentally as they were when in the first flush of youthful enthusiasm they entered upon the artistic profession. They make a good start with a certain stock of excellent ideas but they do not realise that this stock must be constantly replenished and brought up to date. When it is exhausted the artist has no alternative but to use his old ideas over again—and that way lies mannerism.”

“Of course, the artist who has exhausted his material must either stop working or fake up old stuff,” said the Man with the Red Tie. “I can quite see that. But what is he to do to keep his mind up to date? That seems to me the point most worth discussing.”

“His one chance is never to cease his observation of nature,” returned the Critic. “It is only by constant observation that he can amend and amplify his earlier impressions and that he can acquire the further knowledge of his subject that will be of service to him when he wishes to launch out in new directions. If his observation does not keep step with his practice he can never hope to produce anything really good; and certainly he can never hope to maintain the freshness and interest of his work. To gain in technical facility without acquiring a corresponding increase of mental illumination would be a serious disadvantage to him, for nothing would be more likely to tempt him to substitute a showy convention for serious effort.”

“And you really believe that this constant observation and study of nature will make him proof against this temptation?” asked the Young Painter.

“Most assuredly I do,” replied the Critic. “By that alone can he escape mannerism. Nature is infinite in her variety and the artist who observes her continuously and conscientiously runs no risk of degenerating into mechanical repetition. He would never drift into that condition of mental somnolence which leads to the stereotyping of ideas, and he would never delude himself into the belief that conscientiousness in technical practice only will satisfy all the obligations which he owes to art. But, of course, his observation must be that of the earnest student who believes that he can never leave off learning; it must be as close as it is continuous and it must not be relaxed for a moment. Carelessness would put him off the right track, and want of sincerity would spoil everything.”

THE LAY FIGURE.





(Farnley Hall Collection.)

"FARNLEY HALL IN THE SEVENTEENTH CENTURY," FROM A WATER-COLOUR DRAWING BY J. M. W. TURNER, R.A.

## Turner at Farnley Hall

### TURNER AT FARNLEY HALL. BY ALEXANDER J. FINBERG.

FARNLEY HALL stands on a slope on the north side of the River Wharfe, about half-way between Harewood Castle and Ilkley. It commands a number of magnificent views of the beautiful valley of the Wharfe. Standing on the terrace in front of the house one can see down below the swift-running, eddying river hurrying over its stony bed. To the left, in the distance, above the tall elms in the park, the rocky shoulders of Great Alms Cliff may be seen. On the right, about two miles away, one can just catch glimpses of the chimneys and roofs of Otley. Behind and above the house loom the Farnley moors and quarries. Across the gleaming waters of the Wharfe stretches the wild craggy sweep of the overhanging hill called the Otley Chevin. A hundred years ago the deer wandered among the shadows of the spruce firs that crown its heights, but they have all disappeared now that the new road from Leeds to Ilkley has been made.

When Turner first went to Yorkshire in 1797, Farnley Hall belonged to Mr. Walter Ramsden Fawkes, a close personal friend and political associate of Sir Francis Burdett, the most popular and effective Radical orator of his time. Burdett had then just been elected member of Parliament for Boroughbridge, in Yorkshire, amid scenes of great excitement. Mr. Fawkes, like his friend, was an enthusiastic advocate of Parliamentary reform, Catholic emancipation, freedom of speech, prison reform, and other liberal measures. He was elected member for the County of York in 1806, and High Sheriff of Yorkshire in 1823. But his political activities did not prevent him from taking a keen interest in the Fine Arts. He became one of Turner's early patrons and friends. From about 1810 till Mr. Fawkes's death in 1825, Turner paid frequent visits to Farnley Hall, and made it a sort of headquarters from which his sketching tours in Yorkshire were conducted.

Mr. Fawkes not only made Turner an ever welcome guest both at Farnley and at his house in London, he also overwhelmed him with com-



"THE ELIZABETHAN PART OF FARNLEY HALL." FROM A WATER-COLOUR DRAWING BY J. M. W. TURNER, R.A.  
(*Farnley Hall Collection*)

## Turner at Farnley Hall



"THE GUINEA-FOWL," FROM A WATER-COLOUR  
DRAWING BY J. M. W. TURNER  
(Farnley Hall Collection)

missions for drawings and paintings of all kinds. Some of the tasks he set the great artist were quite unworthy of the genius and skill that were lavished upon them. Mr. Fawkes owned a number of interesting relics of the Civil War—the hat, watch, and sword worn by Cromwell at the battle of Marston Moor, swords used by Sir Thomas Fairfax and Lambert, and other historical curiosities. Turner, to oblige his friend, made a very curious and ingenious drawing of the cabinet at Farnley in which these relics were kept. When one first looks at the drawing it seems to represent only a handsome oak cabinet, but the doors are made to swing open and disclose a carefully painted view of all the antiquarian treasures stored within. Another curious drawing represents a document dated May 12, 1626, which was addressed to Thomas Fawkes, Esq., the owner of Farnley Hall at that time. It is one of those instruments called "Benevolences" by which Charles I. endeavoured to extort money from his unwilling subjects without gaining the consent of their representatives. In

Turner's drawing this parchment is shown with the swords of Cromwell, Fairfax, and Lambert run through it. Two military commissions signed by Cromwell and Fairfax respectively, which are still preserved at Farnley Hall, are also introduced into the design. Turner has taken immense pains to get all the details of his subject-matter perfectly clear and accurate. Each document is copied word for word, the signatures being carefully imitated, yet one has to take a magnifying glass to read the tiny and delicate calligraphy. Turner, we all know, was immensely ambitious and anxious about his artistic fame, but this drawing, which called for the exercise of none of his powers of invention and design, which, indeed, only demanded extraordinary care and patience and very ordinary powers of draughtsmanship, and which might very well have been entrusted to an inferior artist, was clearly not made for fame or ambition; neither was it made for money—for which Sir Walter Scott, with less than his usual insight and generosity, once said that Turner would do anything, but that without it he would do nothing; it was evidently a labour of love, a trying and exacting piece of work done merely to give pleasure to his friend.

The interest in history of Mr. Fawkes and his family led them to complete a sort of grangerised "Chronicles of Great Britain," for which Turner was induced to make a number of elaborate title-pages. These historical vignettes are mainly of an allegorical character, the imagery and emblems,



"THE HERON," FROM A WATER-COLOUR DRAWING BY J. M. W. TURNER, R.A.  
(Farnley Hall Collection)



## Turner at Farnley Hall

which are, it must be confessed, generally of the most obvious and commonplace kind, being doubtless supplied by Mr. Fawkes and his friends. One of these represents some chains and manacles placed beneath a picture of Marston Moor. On the picture is flung a paper inscribed "Ship Money. The King v. Hampden"; the word "Guilty" appearing plainly at the end of the body of the document. Above the picture are shown scrolls labelled "Petition of Rights" and "Remonstrance," while a series of hands flourishing banners and swords makes a sort of decorative frieze running across the top of the design. Another vignette shows Martin Luther's Bible lying



"THE GREEN WOODPECKER." FROM A WATER-COLOUR  
DRAWING BY J. M. W. TURNER, R.A.  
(Farnley Hall Collection)

request of Major Fawkes to be painted for the book." Several of these drawings are marvels of delicate and accurate workmanship. The heron holding a fish in its mouth, the turkey, and the dead grouse are masterpieces of still-life painting. Mr. Ruskin speaks of these studies of birds as "more utterly inimitable than . . . anything else he (Turner) has done."

Turner's genius, however, found worthier employment upon a series of drawings of the interior and exterior of Farnley Hall, and the chief places



"THE MOOR HAWK." FROM A WATER-COLOUR  
DRAWING BY J. M. W. TURNER, R.A.  
(Farnley Hall Collection)

open on a reading-desk, while some martyr is being burnt at a stake beneath the towers of York Minster.

The Fawkeses were also keen on natural history. They amused themselves by putting together several volumes of what they called a "Book of Ornithology." Good specimens of all the birds that are to be found in their neighbourhood were collected, and samples of their plumage, claws, beaks, &c., together with engravings and drawings illustrative of their habits and character, were stuck in these books. Turner's contributions consisted of a series of nearly twenty water colour portraits of different birds. It is said that he shot most of these birds before painting them. We know for certain that he shot the cuckoo he has drawn, for he alludes to it in one of his letters to Mr. Hawksworth Fawkes. It was, he says, "my first achievement in killing on Farnley Moor, in earnest



"THE TURKEY" FROM A WATER-COLOUR DRAWING  
BY J. M. W. TURNER, R.A.  
(Farnley Hall Collection)

## Turner at Farnley Hall

of interest in its immediate neighbourhood. The views of the interior are full of interest to the visitor to Farnley Hall, because they show how very little the house has changed during the last hundred years. The dining-room, with its fluted columns, its painted ceiling, its beautiful marble chimney-piece executed by Fisher of York, is practically the same to-day as when Turner drew it one morning with the table set for the family breakfast. The view of the drawing-room here reproduced gives an excellent idea of the loving care with which Turner wrought the whole of these drawings. The picture above the mantel-piece is the splendid oil painting which Turner exhibited at the Royal Academy in 1818, under the title of *Dort, or Dordrecht—The Dort Packet Boat, from Rotterdam, becalmed*. The two smaller paintings on either side of the *Dort* are "*The Victory*" returning from *Trafalgar, beating up the Channel, in three positions*, and a *Coast Scene—Sunset*. These no longer form part of the Farnley collection. But there still hangs on the opposite wall to the *Dort*—the wall not shown in this drawing—the famous *Red Cap*, or *Pilot hauling a Whitstable Hoy in Stormy Weather*, one of the best preserved and most beautiful of Turner's incomparably noble paintings of the sea. This is certainly the finest of all Turner's works in this wonderful collection, and Mr. Ruskin was not far wrong when he declared, on one of his last visits to Farnley Hall, that it was one of the best of all Turner's oil paintings, for it is as a painter of the sea and of sailors that Turner's real greatness is most incontestably shown. The stained glass in the centre window on the left in the drawing, displays the principal quarterings of the families of Hawksworth and Fawkes. This has since been removed from the drawing-room to a more appropriate place in the Church. Other drawings show the conservatory—or the "root-house" as it was called in Turner's day—the library, the oak-panelled room, and the old oak staircase, crowded with ancient weapons and banners, and there are two views of the grand new staircase, one from below, and

the other from above, in which we catch a glimpse of a gorgeous flunkey carrying a tray into the drawing-room.

The views of the exterior of the Hall are as numerous as those of the interior. One of them here reproduced shows the old Elizabethan part of the building, seen from the flower garden. Other drawings show the handsome wing added to the old building in the latter part of the eighteenth century by Mr. Walter Fawkes's father. One brightly coloured "fancy picture" shows us what the artist thought Farnley Hall might have looked like in the far-off days of Charles II. or William and Mary. The facts about the buildings and grounds were taken from an old engraving, but the gaily dressed group of huntsmen and ladies in the foreground were drawn from the artist's imagination. This is quite a pretty and pleasing drawing, but it is not on the same plane of artistic achieve-



"DEAD GROUSE." FROM A WATER-COLOUR DRAWING BY J. M. W. TURNER, R.A.  
(Farnley Hall Collection)



*Farnley Hall Collection*

"THE DRAWING-ROOM AT FARNLEY HALL."  
FROM A WATER-COLOUR DRAWING BY J. M. W. TURNER, R.A.



## Turner at Farnley Hall

ment as those in which Turner has enshrined his own living experiences. Some of the drawings which have stirred Turner to exert to the utmost his powers of design and graphic representation are the views which show what Farnley Hall looks like from a distance. One of these is taken from the point where the Washburne flows into the Wharfe, about a mile and a half below Farnley. Some fishermen are busy on the bank or in the river, while their rods, basket, and a number of gleaming fish are spread out on the shingly bank in the foreground. To the left, the eye follows the winding of the Wharfe along its shady and picturesque banks, and on the right, above the trees and gently sloping fields, stands Farnley Hall proudly crowning the height. It seems to look down with friendly eyes upon the beautiful scenery. Other views are taken across the river, on the south side, from the rocky heights of the Otley Chevin. One of these was included in the selection of historical English water-colours, recently exhibited by the Walpole Society at the Grafton Galleries. It represents the view from the Chevin looking towards Arthington and Harewood. In the middle distance the Wharfe is seen winding towards Poole Bridge. Farnley Hall is seen across the river, looking out from among the trees which surround it. Above it rise Stainburn and the moors, with Great Alms Cliff in the distance. Another drawing made apparently from about the same spot shows the view looking to the west towards Burley, Ilkley, and Bolton. Otley, with its square-towered church, lies at our feet; the foreground is filled with wonderfully drawn groups of deer sitting among the ferns, or standing in the shadows cast by the huge rocks.

After the views of the house showing how it looks from the inside and outside, from this point of view and that, from near and far, we come to the drawings of all the principal scenes of interest in the grounds and in the neighbourhood. Both the lodge gates have been immortalised in this way, the one at the entrance to the park, on the Leathley side of the grounds, which tradition avers (apparently without the slightest foundation) to have been designed by Turner, and the other at the Otley entrance. Then we have a view of the carriage-drive, a steep ascent from Otley, into which Turner has introduced a coach drawn by galloping horses urged on by blue-coated postilions. No doubt the master of the house is in the coach and he is evidently in a hurry to get home. As the road drops away behind the dust of the coach one sees the lodge gates just being closed, and

beyond them we get a charming glimpse of the river flowing under Otley Bridge, with the Ilkley moors and the Cow and Calf Rocks in the distance. Other drawings show the ladies of the family boating on Lake Tiny or walking or sitting beside it or in the grounds; in others we see the gentlemen striding with guns under their arms and dogs at their heels, or riding, or encamped on the moors.

These drawings prove the intimacy of Turner's relations with Mr. Walter Fawkes and his family. The appreciation of his genius and the warm-hearted friendship shown to him must have been a source of great happiness to the artist. As Thornbury says, Turner delighted to be at Farnley: "there he shot and fished, and was as merry and playful as a child." Thornbury also speaks of a drawing Turner made of Mr. Fawkes's tent on the Farnley moors, where the servants are shown drawing corks and preparing the luncheon—the drawing still hangs in the saloon at the house. "It was on one of these occasions," Thornbury adds, "that, on the return from shooting, nothing would satisfy Turner but driving tandem home over a rough way, partly through fields. I need hardly say that the vehicle was soon capered, amid shouts of good-humoured laughter; and thenceforward Turner was known at his host's by the nickname of 'Over-Turner.'" All who are familiar with the many drawings of Yorkshire Turner made during the years of his intimate friendship with Mr. Fawkes are aware of the peculiar feeling of serenity and happiness which runs through them. There can be no doubt that it was not only the beauty of the scenery that inspired the artist, but that the light of the love and admiration he found at Farnley Hall illumined and transfigured the scenes endeared to him by such associations. Those of us whose lives have been brightened by the beauty of such wonderful drawings as the *Hornby Castle*, *The Crook of Lune*, and Turner's many views of Bolton Abbey and scenes on the Wharfe, owe a very real debt of gratitude to the friend who attuned the artist's mind to such gracious harmonies. How intimately the lovely scenery of Yorkshire was bound up in Turner's mind with memories of Mr. Walter Fawkes is proved by the obstinacy with which he persistently refused to revisit these spots after the death of his friend in 1826.

At Farnley Hall, therefore, Turner's influence is all-pervading. His personality and genius haunt the visitor at every turn, in the house, in the gardens, and in all the surrounding country.

## The van Randwijk Collection

Wharfedale seems to be Turner's own special domain. His small, active, and odd-looking figure seems always to be moving somewhere beside the gleaming river. But if Turner rules in Wharfedale, his temple is assuredly at Farnley Hall. This is the spot to which his worshippers must make frequent pilgrimage, the spot where his wonderful works are treasured and his memory kept bright and alluring. The pious feelings with which the admirers of Turner's genius regard Farnley Hall were admirably expressed by Mr. Ruskin in the words he used to his hostess on the occasion of his last visit to the house. "Farnley," he said, "is a unique place. There is nothing like it in the world, a place where a great genius was loved and appreciated, who did all his best work for that place, and where it is treasured up like a monument in a shrine."

Though there are something like four score of Turner's drawings at Farnley devoted to the local scenery, these form but a small portion of the total number of his works in this magnificent collection. It includes also a noble series of Swiss drawings, Rhine and Italian subjects, and such masterpieces of English water-colour art as *A First-Rater taking in Stores, Lancaster Sands, The Snowstorm on Mont Cenis, The Fish-Market at Hastings,* and the *Scarborough*. But works of such capital importance are worthy of separate treatment, and readers will, I am sure, learn with pleasure that arrangements have been made by THE STUDIO whereby a choice selection of them will be placed within reach of the public in the shape of excellent colour-reproductions.

A. J. F.

\*\*\* Mr. Fawkes has kindly placed at the disposal of THE STUDIO, for the purpose of reproduction in colour, a considerable number of drawings by Turner belonging to the Farnley Hall Collection and comprising some of the finest examples of his genius. Details of the publication of these reproductions will be found among our advertisements this month.—EDITOR.

## THE VAN RANDWIJK COLLECTION.—I. THE SCHOOL OF THE HAGUE. BY MAX EISLER.

THE collection of pictures brought together by Mr. van Randwijk is the outcome of a well-developed aesthetic instinct, and as a whole is thoroughly representative of the New Dutch School that consistently carries out the principles inaugurated by such men as the distinguished *amateur* and art dealer E. J. von Wisselingh, who in the early days of the new criticism was a courageous and determined upholder of the Barbizon and Hague Schools, and the sea-painter Hendrik W. Mesdag, after whom the gallery in the Laan van Meerdervoort at The Hague is named. The Barbizon and Hague masters, indeed, dominate both



THE LITTLE DAUGHTER OF THE ARTIST SWAN"

BY MATTHEW MARIS

## The van Randwijk Collection



"A MOTHER'S CARE"

BY JOSEF ISRAELS

collections, the work of the Frenchmen predominating in that of Mesdag, whilst in Randwijk's the Dutchmen have the pre-eminence. Comparison between the two schools is thus rendered easy, and hostile criticism is compelled to justify itself by quoting examples of what it deprecates before such criticism can be held worthy of consideration. In one respect especially the treasures given to the public by Mesdag greatly surpass the pictures in the Randwijk collection, for they can be more easily understood, being the work, so to speak, of a fellow-combatant of the leaders of the school of The Hague, and are therefore of great educational value. Randwijk's collection, on the other hand, magnificent though it undoubtedly is, has not the same value from this point of view, for the paintings in it are, with few exceptions, illustrative rather of the school at its maturity than of its struggles for recognition. The former stirs the heart of the spectator by its suggestion of strenuous effort, the effort of creative genius to express itself adequately; the latter gives the impression of rest after toil, of confidence won after long uncertainty.

It is this which gives its chief distinction to the Randwijk collection, containing as it does most characteristic examples of the best work of leading members of the school of The Hague, and presenting a most comprehensive picture of that school as a whole. Johannes Bosboom (1817-91), who may well be called the great forerunner of the new school, and whose work is remarkable for its individuality, its technical skill and force of expression, is well represented by his *Church at Treves*, a finely balanced composition and a true masterpiece of execution and colouring. The soft grey tones of the wall, the yellowish brown lines of the choir, the red marbles with the shimmering sunlight lending to them a mysterious charm, the brown lintel above the black iron gate, the dark dresses of the people in the aisles, the brilliant lines of the brocaded robes of the celebrant and the gleam of the golden vessel in his hands, all combine to produce an exquisite colour-harmony that leaves on the spectator an impression like that of a simple yet most beautiful musical symphony. Bathed as it is in light, the vast stone-encompassed space gives an

## The van Raudwijk Collection

impression of coolness and refreshment, the finely treated colours of the various details enumerated above contrasting forcibly with the equally well-rendered effects of chiaroscuro, whilst the way in which the grand arch in the background, with the vista beyond and all the varied play of light upon it, is indicated does full justice to what is acknowledged to be a true masterpiece of architecture.

Next in date to *Bosboom* comes Josef Israëls (1824-1911), who ranks with him as one of the founders and most notable exponents of the new school. Three admirable examples of his mature style which belong to the collection may be described here. *A Mother's Care* is a true interpretation of loving motherhood, in which, as in many earlier works from the same hand, a simple everyday scene is made suggestive of a sublime spiritual truth, the very humbleness of the surroundings in the poverty-stricken home giving to the composition an added pathos. The room is that of a peasant, such as Israëls loved to paint, looking out upon the narrow, peaceful street of a village. The light is dim; the various articles of furniture and the household utensils are but half revealed in the heavily laden atmosphere, the attention being concentrated on the human beings in the restricted space, for all Israëls' art is devoted to the elucidation of the life of the people. The group at the table in the present instance is a very simple one, free from all restraint, but it is a most exquisite presentment of motherhood. The fair-haired boy, frightened at the approach of the hen, instinctively turns for protection to her to whom he owes his being; the baby cuddled down deep in the lap of the mother compels her to retain a somewhat strained attitude so as not to disturb her little one; and the ever-anxious solicitude and untiring industry of the housewife are suggested by the hands busy with needlework, the fact that the baby's little arm rests on one of them making apparently no difference; whilst truly marvellous skill is shown in the way in which the light is managed, blending together

every detail of the touching incident of home life.

Of the other two works, the *Children of the Sea*, showing a group of little ones at play on the seashore, is an illustration of another side of its author's temperament, yet it too, in spite of the humour it displays, produces a melancholy impression and is evidently the work of one who takes a grave if not exactly a gloomy view of existence. In the *Home-coming*, too, melancholy is the dominant note, for it represents old age, the old age of a lonely, weary woman who knows what it is to want the bare necessities of life, yet has now reached the stage when she has ceased to wish for anything. It is a most characteristic specimen of the master's mature period, in which he reached the very zenith of his power of expressing spiritual truth. In the gloomy grey twilight of the dreary, desolate sand-dunes a tall, bony woman, every



"SUMMER LANDSCAPE"

BY WILLIAM MARIS





"VIEW OF A TOWN"

BY JAMES MARIS

limb expressing the utter exhaustion of one who is worn out with walking and can scarcely put one foot before the other, struggles towards a wretched hut, as if she had but one desire—to escape from life. For once the artist seems to have gone almost too far in his realisation of suffering, for there is nothing to relieve the painful tension of the scene. There seems to be no welcome awaiting the wanderer in her home; the evening hour is bringing her no rest or refreshment.

The three brothers Maris are here represented by well-chosen examples of their work, James, or Jacob as he is called in his own country (1837-99), by figure-subjects and interiors almost exclusively. His *Children* contrasts forcibly alike in composition, modelling, and colouring with pictures of children by Israëls. Most sympathetically interpreted is the child seated in the chair, wearing a grey silk dress and a dainty transparent white cap, and the sister leaning against it in a long white frock reaching to her feet, against a background of dull green Gobelins tapestry, worked in delicate shades. A dark red Persian carpet, a blue plush cushion, and a green ball all harmonise well with the other details. The light is very well managed: the

pewter plate full of cherries and the gleaming blue net over the brown hair of the girl are effective notes of colour, and the painting of the seated child's neck, of the hand taking the fruit to the mouth in a hesitating way, and the pose of the head are all specially noteworthy, as are also the attitude and gesture of expectancy of the older girl, the two forming excellent foils to each other. The collection also contains a water-colour by James Maris of the *Nurse*, which, with its vigorous execution and successful blue-grey colour-scheme, is very charming and is far superior to the same subject in oil in the Boymans Museum at Rotterdam. The nurse herself is very well interpreted, her stiff, conventional bearing bringing into relief the natural, unaffected air of her charge. Another good Jacob Maris is the view of a distant town seen across a harbour, the water of which is treated in a masterly manner. The long perspective of streets and buildings, too, is most successful, and the whole composition is marked by the dignified repose and restraint so characteristic of similar works from the same hand. The groups of houses lead up naturally to a massive round tower that breaks the monotony and is just in the right place. From it



"WINTER IN AMSTERDAM"

BY G. H. BREITNER

the town slopes downwards, the brown roofs of the houses gradually melting away in the distance making the tower appear all the more substantial. The atmospheric effects are as happy as is the composition; the harbour in the foreground with the illusion of motion in the water, the light grey, vaporous clouds above contrasting with the rich colours of the middle distance, all combine to produce a most harmonious and pleasing result.

Matthys, or Matthew, Maris (born 1839) is represented by three excellent works, painted after he had shaken off the influence of the German and English schools so apparent in his earlier pictures. Poetic in sentiment and of most excellent draughtsmanship, his *Souvenir d'Amsterdam*\* was produced just after he came to the full maturity of his powers, and won him considerable renown. It is no mere literal transcript of an actual town, but a dream-like city, an Amsterdam that never was and never will be, but for all that a realisation of the very spirit of the ancient capital, the enduring charm that goes straight to the heart of the spectator. It is, indeed, the very inner *ego* of Amsterdam, the irregular, picturesque houses of which, with their high-pitched roofs silhouetted against the sky, are grouped beneath the grand and lofty drawbridge that resembles a vision from the "Thousand and One Nights" rather than the sober creation of a skilful

\* A reproduction of this picture will be found in the Special Number of THE STUDIO on "The Brothers Maris."

architect. Deep and glowing colour, seen through a gleaming mist of pearly grey, gives a touch of subdued melancholy to the scene, which is suggestive of repose and inaction rather than of the teeming life of a centre of population, but to Matthys life appears like a beautiful fairy-tale rather than what it really is, a continuous struggle. Begun as it was about 1860 and not completed until 1871, the long interval of years between those two dates has resulted in giving to the picture a value all its own, of which a certain remoteness is a distinctive factor. During what is known as the artist's English period his work was more realistic, more introspective, so to speak, and, though already full of poetic feeling, it was far more ascetic and subdued in colouring.

The *Little Daughter of the Artist Swan*, with its ethereal colour, is another very characteristic painting, the portrait being seen through a delicate greyish veil giving to it a kind of illusive, fairy-like appearance. With it may be named *A Fairy Tale*, representing a pond enclosed within a circlet of shadowy grey-green bushes, with a suggestion in the background of a building of many towers and buttresses and in the foreground a little elf-maiden of mysterious charm about to seize two wild ducks that were preparing to take flight and are as visionary and unsubstantial as herself.

William Maris (1844-1910), the youngest of the three brothers, simply revels in light. His *Sultry Day*, with its broad and massive execution, is a very

## The van Randwijk Collection

characteristic Dutch landscape, faithfully rendering the clear atmosphere, the deep blue sky, and the vivid impression of light permeating the whole scene, which are so truly typical of hot weather in his native land. The heavy forms of two cows are bathed in a shimmering glow, and the rich russet colour of their hides and the soft bluish shadows blend with the delicate green of the grass and foliage, whilst even the brown clods of dried earth assume a warm violet hue and the dim spaces overshadowed by bushes are irradiated with a glimmering dust.

Yet more thoroughly than the *Sultry Day* does the *Summer Landscape* of William Maris illustrate his great delight in representing sunlight, and never before has the peculiar atmosphere of Holland found a truer interpreter. The scene depicted is in the open country, and the broad, flat, far-stretching plains, skilfully linked to the low-lying heavens by a flight of sea-gulls, are admirably rendered, a sense of space being the predominating quality.

*Wild Ducks* is another work by William Maris in the collection, and in this he may justly be said to have touched, perhaps, his highest point of excellence. The reflections on the gleaming surface of the lonely pond overshadowed by heavy foliage are peculiarly effective, and the wild ducks seem to be actually light-conductors, so radiant is their plumage. It must be added, however, that although the artist almost always introduces animals or birds in his pictures, they are by no means necessary to their interest. He is a

landscape painter *par excellence*, especially of landscapes in sunlight, a true servant of the light, who in his wonderful rendering of meadow-land and marsh uses animals merely as it were to contrast them with their surroundings and emphasise the fact that his beautiful scenes are but of earth after all.

Hendrik W. Mesdag (born 1831) is represented by a characteristic picture, *The Arrival of the Fishing Boats*, which is finely composed and bears the impress of originality and independence so noticeable in everything from the hand of its author. The atmospheric effect is peculiarly happy, there is a sense of movement both in sea and clouds, and the whole scene is full of interest and charm.

Three very fine works by Anton Mauve (1838-1888), another very distinguished member of the same group, are also included in the collection.



"CHILDREN"

BY JAMES MARIS

## The van Randwijk Collection

*The Woodcutters* belongs to his early maturity, and its distinctive peculiarity is its charming colouring. In the beauty of tone in his pictures Mauve stands almost alone amongst the other members of The Hague school, approaching the Frenchman Corot in the courage with which he carries out his own convictions. In his pearl-grey mists the lines are so skilfully blended that they melt imperceptibly into each other, and the whole colour-scheme of his compositions is subdued and well balanced, adding greatly to their picturesqueness. In him, indeed, all the excellences of the best members of The Hague group of painters are united, but modified by a nature more susceptible, perhaps, than that of any of them to the tenderer and more melancholy aspects of nature.

*The Sheep on a Farm* is a harmony in grey and dull gold, the blue coat of the shepherd alone striking a contrasting note, the whole composition producing something of the effect of a musical theme when the hand of a master sweeps across the strings. *Ploughing*, another work by Mauve in Mr. van Randwijk's collection, is a true poem of the earth, full of the reverence for nature that set the landscape painters of the school to which its author belongs so far above any of their predecessors. The rich brown earth with its fresh furrows is steeped in the damp grey mist of early spring; the dark-coloured oxen drawing the plough, the peasant

behind them in his blue jacket, have all something of the subdued tone that is distinctive of the atmosphere in which they move. The grouping is perfect, with its suggestion of the rhythmic movements of the animals and their driver, but repose is the key-note of the whole, as it is of so much of the work of The Hague masters, justifying the bracketing of them together.

Jan Hendrik Weissenbruch (1824-1903) resembles Mauve to some extent in his well-balanced colour, but was less self-restrained than his greater contemporary. His colour-scheme in the landscape representing him is a delicate one, but the grey tones, instead of being blended, as in the work of Mauve, with the more decided tints, are kept separate from them as a kind of under-current. Rich, warm, and shimmering, the colour adds great charm to work of which it may perhaps be said that light-hearted gaiety, such as animated the artists of classic times, is the preponderating expression. His pictures are evidently the outcome of his own joy in the beauty of nature.

Albert Neuhuys (born 1844) belongs to the same gifted group, and resembles his fellow-members in his earnestness of outlook, rarely relaxed even in his lightest moods, and in his delight in what may be called childlike instinctive emotions. His work is noteworthy for its quiet, restrained colouring and avoidance of startling



"SHEEP ON A FARM"



"CHURCH AT TREVES." FROM THE  
PAINTING BY JOHANNES BOSBOOM



"THE LITTLE MOTHER." FROM THE  
PAINTING BY ALBERT NEUHUYS



“THE CHILD AND THE KID.” FROM THE  
PAINTING BY BERNARD J. BLOMMERS



“THE WOODCUTTERS.” FROM THE  
PAINTING BY ANTON MAUVE



## The van Randwijk Collection



"THE ARRIVAL OF THE FISHING BOATS"

BY HENDRIK W. MESDAG

effects. In his *First Steps* his interpretation of the mother and child is simple, natural, and happy, bringing out the affection between the two, and recalls similar compositions by Jacob Maris, whilst it is wanting in the force of expression of such subjects when treated by Israëls. The *Little Mother*, a later production, is far superior to *First Steps* alike in the penetration into character it displays and in the way in which the atmosphere of the room is rendered. In a water-colour called *Maternal Love* the artist has excelled himself in force of expression. Relieved against the dull brown and grey-blue shadows of the background sits a weary woman of the North about to suckle her child; her careworn face, her drooping eyelids, the very tenseness of the delicately painted skin, all bathed in tender light, seem alike significant of the joy and the glory of motherhood.

The *Child and the Kid*, by Bernard J. Blommers (born 1845), is a well-balanced group with a suggestion of rhythmic motion. The white coat of the animal and cap of the woman contrast well with the latter's blue skirt, the child's deep violet dress, and the background of pale green foliage, but the whole picture errs, perhaps, in being somewhat too pretty.

With our criticism of Blommers our review of the members of The Hague school properly so called comes to an end. The one notable name conspicuous by its absence is that of P. T. C.

Gabriel, the landscape painter, who combines a vivid imagination with great skill of technique, his colouring being especially fine. One word must, however, be added concerning certain artists who are, so to speak, related to the school, though they cannot be said actually to belong to it. First and foremost comes Alma-Tadema (born 1836), who is represented in the collection by *A Peep through the Trees*, a work which betrays a very close affinity with the painters of the land of his birth. The picture shows a finely modelled woman, a true Frisian, lying in the shade, and the scene in which she rests, in which the delicate shades of green contrast with the brown distance and the strip of fleecy grey cloud, is equally typical of Holland.

The collection also contains works by certain gifted artists belonging to the rising generation. The *Winter in Amsterdam* of G. H. Breitner (born 1857) and the *Veil-Dance* of M. A. J. Bauer (born 1867) display great talent and are suggestive of the overflowing energy and exuberant imagination of the young, whilst the fine compositions of Jongkind and Roelofs may justly be said to be true links between the school of The Hague and the Barbizon group of masters.

Of works by these Barbizon men, the collection of Mr. van Randwijk contains some fine examples. Corot, Daubigny, Troyon, Millet, Diaz, Rousseau, and others are well represented, but I must leave these to be dealt with in a future number.

AN ALSATIAN LANDSCAPE  
PAINTER: HENRI ZUBER. BY  
LÉOPOLD HONORÉ.

IN tracing back the ancestry of Henri Zuber, the Alsatian painter who died prematurely on April 7, 1909, we must go back as far as 1600, the date at which the family, originally of Swiss extraction, settled at Mulhouse. On consulting the notes of our sympathetic and learned *confère* M. Ernest Meininger, vice-president of the Administrative Committee of the Historical Museum at Mulhouse, we gather that several members of the Zuber family were surgeons, but the most celebrated of the artist's ancestors was, without doubt, Jean Zuber, who, towards the end of the eighteenth century, founded the large manufactory of wall-papers at Rixheim which to-day prospers under the direction of M. Ivan Zuber, brother of Henri Zuber, and of M. Ernest Zuber, the lamented president of the Society of Arts at Mulhouse.

Henri Zuber was born at Rixheim on June 24, 1844, and passed his schooldays successively at Lensburg, in Switzerland, at the Gymnasium at Strasburg, and in Paris. Here in 1861 he entered the Naval School, which he left in 1863 with the

rank of second-class midshipman. His first ship was the *Montebello*, which he joined at Toulon, soon after going to the *Themis*, the vessel that acted as escort to the Australian frigate, the *Novara*, which carried the Emperor Maximilian and all his fortune to Mexico.

On his return from Mexico in the spring of 1865 Henri Zuber was transferred to a ship which took part in an expedition to Corea, and it was during the operations there that he obtained his promotion to the rank of sub-lieutenant. When he came back to France in 1868, in spite of the brilliant future to which he could look forward in the Navy, Henri Zuber decided to leave the service in order to give free rein to his artistic proclivities. He was well inspired that day! Certain water-colour drawings which he signed at this time already gave promise of his future talent. Such a commencement to a career is for a painter by no means commonplace.

The exhibition of his paintings which was held a few months ago at the *École des Beaux-Arts* was a posthumous triumph for this Alsatian artist, and was also full of teaching for those young men who, halting on their way, ask where truth can be found and which is the road that leads to real art. Art



“LA FONTAINE DE L'OBSERVATOIRE.”

FROM A WATER-COLOUR BY HENRI ZUBER



“ LE DORMOIR A WINCKEL, HAUTE-ALSACE ”  
FROM A PAINTING BY HENRI ZUBER

*(In the Musée de Bâle)*

has, in fact, no absolute formulas—in the past as in the present Beauty is always Beauty, Truth is always Truth, and Goodness remains ever Goodness. Henri Zuber had the faculty of becoming ever inspired anew with true æsthetic feeling, and this it was that enabled him, without becoming merely a contemplator of the past or in any degree sacrificing his own individuality, to follow in the steps of the greatest masters of landscape and at the same time to keep quite free from anything in the nature of plagiarism. In a word, traditions in art form as it were links in a long chain, links more or less bright and luminous according as the artists of any given epoch are more or less devoted to their art. To use a familiar expression of Henri Zuber's, "The language of the sky, the earth, and the sea is eternal!" This is the theme which each landscape painter must develop and express anew with something of his own individuality. What sincerity and tender feeling do we not find in Zuber's interpretation of the theme? With what clearness of vision, what harmony, with what true æsthetic sense has he lent wings to his imagination and honoured nature in his transcriptions of her never-failing beauty!

As soon as he returned from China, where he had made the sketches for his first picture, executed the following year, Zuber threw himself heart and soul into his new work. He entered the studio of Gleyre, and only interrupted his studies to take part in the campaign of 1870-71, as a member of the naval brigade which assisted at the defence of Paris. His duty to his Fatherland accomplished, he once more took up his palette and brushes, which he was destined never again to abandon till death intervened. He made his first appearance at the Salon des Artistes Français in 1869, with two pictures, *Grande rue à Pékin*, and *Tour de Porcelaine du Palais d'Été*, and in 1870 were seen his *Jonque chinoise*, and *Rochers de San Mantana*. His contributions to the Salon, forcibly interrupted during the war, were resumed in 1873, when he sent *Bain des Nymphes*, which was purchased by the State; in 1874 he was represented by *Ilylas et les Nymphes*, now in the art gallery at Brest, and he continued to exhibit practically without interruption until the year of his death.

The various stages of the artist's career succeeded one another rapidly and brilliantly. In 1875 he obtained a medal of the third class with *L'Étang*



"LA CHÊNE PENCHÉ (CANTON LE VAUD)"

BY HENRI ZUBER

## Henri Zuber



"TERRASSE D'OLIVIERS AU CAP D'ANTIBES"

BY HENRI ZUBER

*de Ferrette*, and his *Soir d'Automne*, exhibited in 1878, gained him a medal of the second class, which placed him *hors concours*. At the great exhibition of 1889 and again in that of 1900 he carried off a gold medal. Created Chevalier of the Legion of Honour in 1886, he received the Officer's cross in 1906. By his deep sympathy, the refinement of his character, his authority, his uprightness, as well as his wide knowledge, Zuber became one of the most prominent members of the Société des Artistes Français, and his dexterity, judgment, and delicate technique were rightly appreciated by his colleagues, as well as by the very many young artists whom he often befriended.

"Why do you come to see me?" he said one day to one of these, who had had an excellent picture hung at the Salon, and who came to Zuber to try to gain his influence on his behalf to help him towards getting a prize. "I should have been delighted to vote for you, for you deserve it, but now I shall do so with regret, since you think that this action on your part has had some effect upon my decision." Does not this little anecdote shed a

light upon the character of the man? He did not confine himself merely to bestowing official encouragement upon the many young artists in whose careers he interested himself, but went further and devoted his attention to their work, and to their progress, and in a private capacity gave them many proofs of his sympathy, even going so far as to purchase pictures from some whom he knew to be in poverty—and he did this with a tact and delicacy that enhanced the value of his help.

High as he placed his art, he never allowed this to interfere with or to alter his conception of the family life. His home, graciously presided over by a sweet and devoted wife, worthy to share his tastes, his ideas, and feelings, was particularly dear to him. What happiness would be his, he said to the writer shortly before his death, if he could gather all his loved ones around him again in the home he had so long adorned! He left a large family—seven children, who in their various careers are worthy of their father, of the fine artist whose charm and whose noble heart were most to be appreciated in his private life.

## Henri Zuber

The life of labour and of well-doing of this master of landscape is summed up in his works, those works which attain a degree of perfection which the artist's own modest nature never allowed him to recognise in them. Zuber had a very delicate and sensitive nature, and these qualities we find in each one of his pictures.

Writing of the works Zuber sent to the Salon of 1897, M. Lafenestre said in the "Revue des Deux Mondes": "In M. Henri Zuber's work, as in that of the masters of another generation, one finds the same discreet and silent admiration for the great and beautiful spectacles of nature, the same desire to transcribe her intimate joys with a fidelity that is moving, and the same knowledge and experience in doing so. His two landscapes are most admirable works. In one we have the soft, melancholy sadness of the big olive-trees bathed in pale light, in the other the poignant dumb anguish of the sun-baked earth under the menace of huge rain-clouds, rendered with touching sincerity. No display, no

fuss in these poems of the country. All is said, and said finely, in a manner at once concise, sane, restrained, and well chosen, and the word, that is to say the touch, is always right and always in its proper place." Impossible to express better or with more eloquence the impression received at sight of Henri Zuber's work.

At the commencement of his career, and while yet influenced by his studies in Gleyre's *atelier*, Henri Zuber had some thoughts of devoting himself to historical painting, and attempted this in one of his earliest pictures, *Dante et Virgile* (in the gallery at Orléans). The idea was fugitive, but it helped to cultivate style in the artist.

Zuber worked equally well in oils and in water-colour, and used both processes in turn with success, and with the same object always, of producing a work of art. For twenty years he contributed largely to the success of the Société des Aquarellistes Français. He understood thoroughly the fundamental principles of aquarelle, and his



"LA FORÊT EN HIVER"

BY HENRI ZUBER



"À LA COTE D'AZUR." FROM AN  
OIL PAINTING BY HENRI ZUBER



STUDY OF OLIVE-TREES

BY HENRI ZUBER

trained vision enabled him to endue each of his drawings with the atmosphere and character peculiar to the subject. He was equally successful with diverse subjects, whether it was Venice, the shores of the Lake of Como, Antibes, Versailles, among the Jura Mountains, or simply an evening effect in the Luxembourg Gardens, at the Pont Royal, or the Place de la Concorde, where he executed *La Débâcle* of the Boivin collection, which remains a masterpiece of water-colour drawing by reason of its nobility of conception, its powerful emotional qualities, and its harmony and fidelity to nature. So Venice he makes captivating even under a stormy sky, the Côte d'Azur with the silver grey of its olives, Versailles with all its souvenirs of past magnificence, the Lake of Como with its pure mountain air, the Jura with their sombre poesy, Avignon with its old ramparts and palace of the Popes, his beloved Alsace, Paris under most picturesque aspects, such as *La Fontaine de l'Observatoire*, or those corners of the Luxembourg Gardens or the Place St-Sulpice; London, with its *Blackfriars Bridge*, a superb water-colour offered to the Luxembourg by M. Schweisguth.

One still remembers the successful exhibition of

Zuber's studies and his drawings tinted with water-colour or pastel which was held at the Georges Petit Galleries in 1907. The display aroused memories of all those great artists of a bygone day who gave to their admirable landscape something of their own talent and individuality; it assumed, moreover, the proportions of an important artistic event and became a revelation to such as had as yet no fixed opinion of Zuber's work.

Under whatever guise he saw her, nature never left him indifferent, but there was one hour of the day which was particularly dear to him—the hour when all seems calm and pensive, when the mystic poetry of twilight steals down over everything, when the mind becomes tranquil and the heart is softly touched with melancholy, an hour which none better than Henri Zuber knew how to render.

Henri Zuber's art, at once so delicate, so subtle, and so personal, places this painter among the masters, such as Corot, Daubigny, and Cazin, who infused into their art something of their own very soul, that indefinable quality, call it genius or what you will, that makes of a simple picture a masterpiece.

L. H.



SOME PARIS SKETCHES  
BY  
LESTER G. HORNBY



"LES INVALIDES FROM PONT ALEXANDRE III." FROM A DRAWING BY LESTER G. HORNBY



DÔME DU PANTHÉON  
RUE DES CARMES

"DÔME DU PANTHÉON—RUE DES CARMES"  
FROM A DRAWING BY LESTER G. HORNBY



LE PONT MARIE

"LE PONT MARIE." FROM A DRAWING  
BY LESTER G. HORNEY

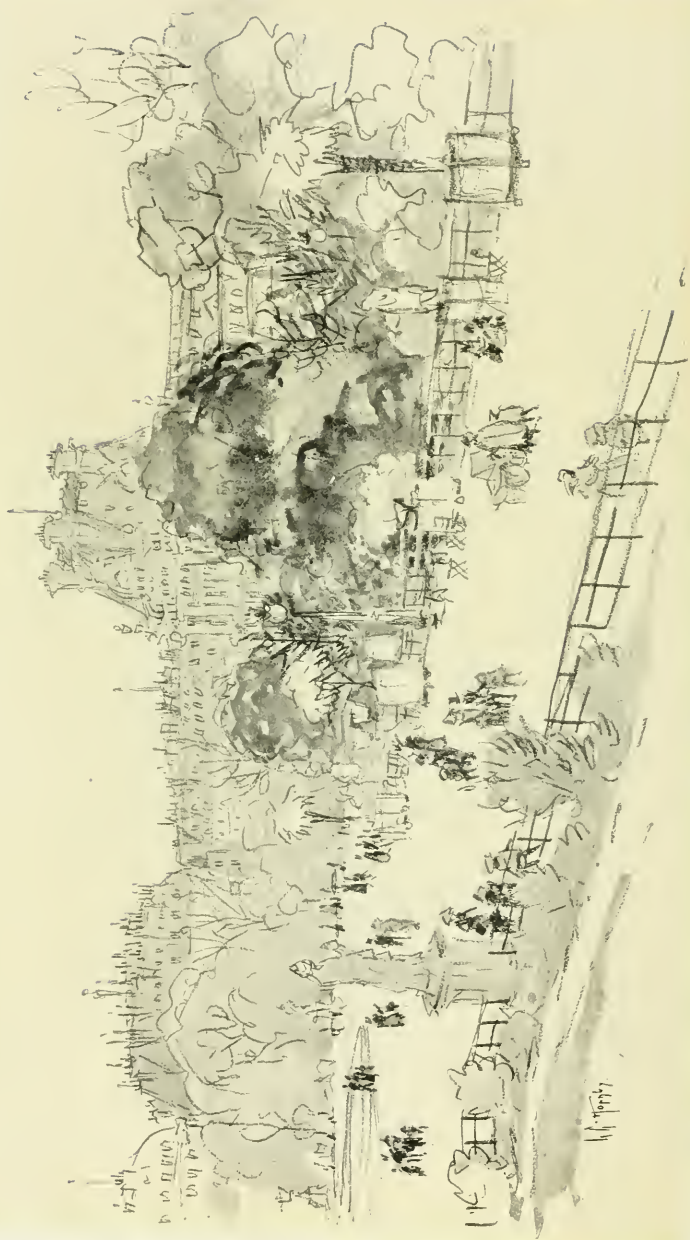


LA MADELEINE — MARCHÉ AUX FLEURS

"LA MADELEINE—MARCHÉ AUX FLEURS"  
FROM A DRAWING BY LESTER G. HORNBY



“LES BOUQUINISTES—CHAL DES GRANDS AUGUSTINS”  
FROM A DRAWING BY LESTER G. HORNEY



“LES JARDINS DES TUILLERIES.” FROM  
A DRAWING BY LESTER G. HORNBY



LE PALAIS DU LUXEMBOURG

"LE PALAIS DU LUXEMBOURG." FROM  
A DRAWING BY LESTER G. HORNBY

## The Royal Hungarian Art Society

### THE JUBILEE EXHIBITION OF THE ROYAL HUNGARIAN ART SOCIETY, BUDAPEST.

THE Royal Hungarian Art Society, Budapest, is now celebrating the fiftieth year of its existence. It was founded by a few artists and art lovers desirous of the furtherance of art, and at a great material sacrifice to them personally. Fifty years ago political affairs were in such a turmoil that the State had little time to trouble about art, and no funds were available for the founding of scholarships or prizes. The beginnings, therefore, had to be left to private initiative, and great credit is due to those who took the first steps when the outlook seemed so unpromising.

The first president was the well-known Hungarian portraitist, Miklós Barabás, but he only held office for a very short time, becoming vice-president in favour of Count Julius Andrássy, the famous statesman, who remained president of the society till his death, a period of forty-five years. During the Count's presidency the society developed considerably; indeed, much is to be traced to his connection with it, for he was indefatigable in his exertions on behalf of the society and at the same time equally generous with his money.

But even before the founding of the society something had been done for the propagation of art, though at that time there were no art schools. As early as 1839 some few artists had formed the "Pesti Műegylet" (Pesth Art Society). Frequent exhibitions were held, and the works of Hungarian and other artists thus made known to their countrymen. Another society, called the "Nemzeti Képcsarnok" (the National Society of Painters), was also started and has done very much good work. This society is still in existence and prospering.

As already mentioned, the Royal Hungarian Society flourished exceedingly under Count Julius Andrássy's presidency.

The first exhibition was held in June 1863. It is memorable for the fact that Munkácsy's famous picture, *The Soldier's Story*, was purchased for the small sum of seven pounds. The following year the society sent a memorandum to Parliament urging the purchase of the Esterhazy collection of pictures for the nation. Though it took two years to settle the matter, the final result was favourable. This was, indeed, a great step, and an important one too, for Hungarian art. For the Esterhazy collection counts among the most valuable acquisitions of the Hungarian National Gallery, and includes two famous Goyas, the *Knife-grinder* and the *Water-carrier*, both of which were reproduced in the last April number of *THE STUDIO*.

Hungary can boast of many first-class artists whose works are highly appreciated in more than one continent. In the first rank stands Munkácsy. Among others are Bertalan Székely, Victor Madarász, Charles Lotz (who executed some very fine frescoes), the landscape painters Antal Ligeti, Charles Markó, senior, Gustav Keleti, Geza Mészöly, the portraitist Barabás, Professor Julius Benczur, Paul Szinyei-Merse, and the late Ladislav de Paál, the last two being forerunners in their particular line of art, which they both studied in France under the influence of the Barbizon school.



"PRAYERS (HOLLAND)"

BY REZSŐ KISS





"THE FLYING DUTCHMAN," FROM  
A PAINTING BY OSZKAR MENDLIK



"MISS EAST." FROM A PAINTING  
BY PHILIP A. LÁSZLÓ

## The Royal Hungarian Art Society

The year 1877 marks a very great event in the history of the Royal Hungarian Art Society, for in that year the society saw the completion of a building of its own, which was opened by King Francis Joseph. Two years later the Royal Hungarian School of Art was founded under the directorship of Professor Julius Benczur, who was recalled to his native country from Munich for this purpose. So the way was paved for future developments. Art students were no longer forced to go abroad for art training as heretofore, for now full facilities were provided for them in their own land.

The society continued to prosper, and in 1896 the present Royal Hungarian Academy ("Műcsarnok") was opened. Since 1901 there have been frequent international exhibitions, so that art lovers in Hungary have had an opportunity of becoming acquainted with works of art by foreign artists. It is interesting to note that the work of British artists has always been received with warm appreciation. This is shown by the fact that many have been recipients of the gold medals and other prizes awarded by the society. A few names taken haphazard will serve to show that as regards nationality catholicism has been shown in the distribution of all the awards: Arnold Böcklin, Josef Israëls, Van der Stappen, Lenbach, Austen Brown, Solomon J. Solomon, Walter Gay, Oliver Hall, Franz Stuck. It is hardly necessary to say that many of the prizes and scholarships founded by private individuals are only available for Hungarian artists. King Francis Joseph takes a keen interest in this society, though rarely able to visit the exhibitions. His Majesty gives donations every year from his privy purse, makes numerous purchases of works, and in honour of the society's jubilee has

founded an annual prize of the value of 5000 kronen.

The exhibition just held was of interest quite apart from its being the jubilee one. The pictures were better hung and on the whole of better average quality than usual. There was less crowding, and the lighting arrangements have been considerably improved.

But few portraits were shown on this occasion. Among the artists who showed works of this kind or other figure subjects Professor Benczur, Philip László, Oszkar Glatz, István Csók, Bertalan Karlovsky, and Aladar Kriesch-Körösfői must be specially mentioned.

Professor Benczur's portraits of *Dr. Sándor Wekerle* and *Count Istvan Tisza* must both be regarded as notable achievements, the work of a true artist. He also contributed some other works of a high standard. László's portrait of *Miss East* (daughter of Sir Alfred East) wo



“THE GARAY PLACE”

BY JÁNOS PENTELEI MOLNÁR

## The Royal Hungarian Art Society



"THE BATH." BY ZSIGMOND KISFALUDI STROBL

deserved praise, but there is little need to mention more than this artist's name here. Oszkar Glatz and István Csók are both men of high ideals in art, and their exhibits were of great artistic worth. Both are sincere and earnest workers. This was shown in Csók's *Portrait of a Lady*, which is characteristic of his individual manner of treatment. The colour-scheme is refined, the pose is graceful and unassuming. Oszkar Glatz's *Potato-peeler* is a charming study of two peasant lovers. Aladar Kriesch-Körösfi again showed his versatility in his *Portrait of a Girl*, a work remarkable for its harmony and beauty of tone, and one which reveals the touch of a true painter. Rezső Kiss, a young Hungarian who is well known in artistic circles in London, and who has painted many portraits there, contributed a number of pictures, *Prayers*, a scene in a Dutch home, being perhaps his best work at this jubilee exhibition. The

theme is admirably handled. Kiss is a facile and rapid worker, sometimes a trifle too hurried in his work perhaps, but nevertheless possessed of the true Hungarian artistic temperament. Bertalan Karlovsky's portrait of an old gentleman was one of the best things among the portraits. Arthur Coulin's work is distinguished by its sunniness and breadth of treatment. His style is vigorous and dignified, expressive and atmospheric.

Some delightful landscapes, old houses and out-of-the-way corners, were shown by Miksa Bruck. They were chiefly oil paintings, executed with a fine feeling for the poetry of country life and its surroundings. Janos Pentelei-Molnár's exhibits, teeming with life and bustle, were also of great interest. A good example of his painting is his *Garay Place*, with its open market and background of tall houses. The picture is really delightful in



MONUMENT TO THE GIPSY LYRIC POET, DANKÓ FISTA  
BY EDE MARGÓ



"BUFFALOES"

BY GÉZA VASTAGH

its colour-scheme, and the artist has caught the true spirit of the scene he depicts. In all his works, and especially his still-life pictures, the same refinement of handling and sincerity of purpose are observable. Oszkár Mendlik is another painter whose talent was conspicuously demonstrated. A notable work of his is the *Flying Dutchman*, startling in its conception and impressive in the feeling of awe conveyed by it. The movement of the ship in full sail over the stormy waters is depicted with real mastery.

Some characteristic work was shown by Professor Robert Nadler and Aladar Illés. József Rippl-Rónai contributed a series of clever drawings in colour, full of life and vigour and executed with a fine spirit, though somewhat lacking in refinement. Miklós Vadász, on the other hand, showed us amusing and interesting studies, pure in tone and handled in a manner which made them very pleasing. Ferenc Olgyay's *House with the Green Shutters*, with plane-trees in front of it, was at once refreshing, sunny, and melodious. Interesting exhibits were shown by Pal Javor, Erno Tibor, Arpad Romek, Dénes Czánki, K. E. Komáromi, Ede Balló, Gyula Lechner, Sándor Nagy, and Jozsef Reményi. Some pleasing landscapes sent by Lajos Szlányi, of which one is here reproduced, should

also be noted, as well as some studies of buffaloes by Géza Vastagh, which showed him to be a keen and sympathetic observer of these animals. In Hungary the buffalo is a beast of burden, and is yoked to the plough and the waggon in the same way as oxen. He is a familiar friend to the smaller animals, who hardly go through the ceremony of getting out of his way when he comes along. Géza Vastagh has given us a pleasing representation of this in the picture here reproduced. The exhibition also contained several other works by this able artist, who has a sure eye for composition.

In the *Jesova* by Andor Dudits we have a picture of another *genre*, decorative and imposing. He has given a noble background to his figures and invested it with a sombreness which throws the group of figures in the foreground into strong relief. István Zádor likewise must be numbered among Hungary's chief living artists. His paintings are suggestive of nature and breathe the essence of life. Gyula Kosztolányi-Kann's landscapes are broad and fine in perspective and sunny in colouring. This artist, who, as mentioned in a recent notice of his work in this magazine, began as an architect, has made remarkable progress as a painter. Karoly Ferenczy, a versatile artist,



(By permission of Kinyves  
Kalmán, Budapest.)

"JESOVA," FROM A PAINTING  
BY ANDOR DUDITS

## The Royal Hungarian Art Society



"WINTER EVENING"

BY LAJOS SZLÁNYI

contributed several pictures, all of interest and artistic value, perhaps the finest being a portrait study of his daughter, a fair girl in blue, and his two sons grouped together. Here the artist shows a fine instinct for colour-effects and composition. He possesses a right sense of movement and feeling for light and shade. Viktor Madarász, a veteran of eighty years and upwards, must have been a fine artist in his day, to judge from the work he exhibited. Naturally he is of the old school, but this does not detract from his merits. Gusztáv Kollár's pictures of Brassó, as the ancient fortress of Kronstadt is called in Hungarian, are capable studies of this old city, well drawn and agreeable in colouring.

There were several other interesting pictures, but it must suffice to mention the names of the artists: Dénes Csánki, Tivadar Zemplényi, G. Mannheimer, István Zichy, Nandor Katona, István Bosznay, and E. K. Komáromi.

But little space is left to refer to the sculpture. Very good work was exhibited by Ede Telcs, Csizsar, Lajos Pick, E. F. Körmendí, Z. Kisfaludi-Strobl, Ede Margó, and István Szentgyörgi. Each of these sculptors works in a different way, but they

are all sincere in their methods and in their manner of execution.

As the exhibits in this jubilee exhibition numbered more than nine hundred it is of course quite impossible to deal with them in detail, and one must be content with a general survey. Some really deserving artists are oftentimes overlooked, but this does not mean that they have not found appreciation.

A. S. LEVETUS.

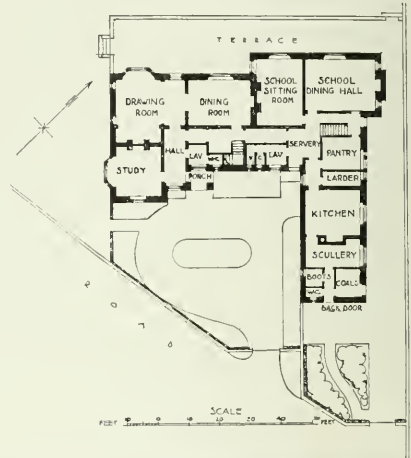
Among recent acquisitions of works by contemporary British artists for public galleries, we note the following: Mr. Orpen's picture of *The Jockey* has been acquired by the Swedish National Gallery, Stockholm; Mr. Gwelo Goodman's *Borrowdale Valley, Winter*, by the Corporation of Huddersfield; Mr. Hughes-Stanton's large picture of *St. Jean, Avignon*, exhibited at the recent International Art Exhibition, Rome, has been purchased by the Italian Government for the Royal Gallery of Modern Art at Florence; Sir James Linton's *The Banquet* has gone to the City of Nottingham Art Museum; and Mr. J. W. Waterhouse's *Penelope's Web* has been purchased for £1,400 by the Aberdeen City Council.

## Recent Designs in Domestic Architecture

### RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

FIRST among our illustrations of domestic architecture on this occasion is a view of a school-house at Arnside in Westmorland, which is now in course of being erected from the designs of Mr. P. Morley Horder, F.R.I.B.A., on a very fine site facing the sea at that place, and is intended for the occupation of the principals of a well-known girls' school, while also providing accommodation for a certain number of resident pupils. The place is arranged so that the school premises are kept more or less separate from the portion intended for the more private occupation of the principals, and has two separate entries for this purpose. The limestone used in the walls has been quarried on the site, the excavated portion of which has been used to provide large cellar accommodation under the school and kitchen wing. The dressings to the windows are in local stone and the chimneys are built in circular forms characteristic of Westmorland work. For the roof, Westmorland grey-green slates have been used, and the walls are finished with a rough mortar dash. The ground slopes rapidly down to the shore, and it is only proposed to lay out the grounds in the immediate vicinity of the house with a rough rubble terrace to give a setting to the buildings.

The house at Ealing, of which a view is given on the opposite page, has also been designed by Mr. Morley Horder, and occupies a corner site which drops considerably from the road. To make the most of the site and to get an open view across the adjoining gardens, the house has been set longways to the site, and in order to ensure as much privacy as possible in the gardens and a good approach from the road, the building has been kept up to the line



SCHOOL-HOUSE, ARNSIDE, WESTMORLAND

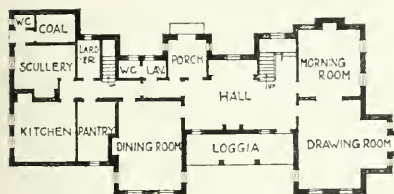
P. MORLEY HORDER, F.R.I.B.A., ARCHITECT



## Recent Designs in Domestic Architecture



HOUSE AT EALING, MIDDLESEX  
P. MORLEY HORDER, F.R.I.B.A., ARCHITECT



SCALE. 10 0 10 20 30 40 50 FEET

paved with York stone flags, having wide joints. The house itself is entirely white with the exception of the base, which is grey brick and light red-coloured bricks, wood-burnt. The roof tiles are white delft, and give the effect of a white-washed roof. The brickwork is rough cement-faced, lime-washed; the windows, doors, shutters, and ironwork are all painted white. The balconies

of the road, and the garden on the natural ground-line. All the best rooms face south, and the sunk garden in front of the loggia is a feature of the scheme. The materials which are being used in the construction of the house are mixed hand-made bricks and dark hand-made tiles for the roof. The entrance porch can be reached without passing through the hall, and as there is a good back staircase this can be used as a room. There are seven bedrooms and two dressing-rooms, and above them a long attic play-room for the children which runs nearly the whole length of the house.

"The White House" at Shiplake, of which illustrations are given on this page and overleaf, is a summer residence built on the banks of the Thames from the designs of Mr. George Walton. The lawns extend right down to the water's edge, where is moored the "Log Cabin" houseboat constructed and equipped from Mr. Walton's designs. The position of this houseboat, of which some illustrations were given in an earlier number of *THE STUDIO* (Vol. xii, pages 62-3) has been considered in working out the garden scheme. All the garden pathways and the pergola and water garden are



DINING-ROOM OF "THE WHITE HOUSE," SHIPLAKE,  
OXON. DESIGNED BY GEORGE WALTON



"THE WHITE HOUSE," SHIPLAKE, OXON

GEORGE WALTON, ARCHITECT

over the entrance and over the south terrace are formed with reinforced concrete and iron railings. The entrance consists of folding glass doors that can in fine weather be opened the full extent of the entrance hall. The window over the balcony is treated in the same way exactly. The whole house is arranged to give as much light and air as possible. French windows are in all the ground-floor rooms and lead on to the terrace. All the rooms are finished with rough plaster and white woodwork and maple floors. A feature of the dining-room is the fireplace, which is of white painted wood with painted decoration, the tiles being black-brown alternating with white.

The two illustrations on the opposite page and the one on page 134 are designs by a young lady architect of Swedish nationality, Miss Ester Claesson of Stockholm, who, after studying in Vienna, went through a course of practical training at the

Horticultural High School in Copenhagen, and afterwards spent a period of two years in the atelier of the late Professor Josef Olbrich at Darmstadt, subsequently joining Professor Paul Schultze-Naumburg at Saaeck. Olbrich, whose early death was a great loss to the forces of progress in German architecture and applied art, exercised a marked influence on the modern school of garden-designing in Germany, particularly as regards the regularity of garden schemes, the arrangement of terraces, walls, and walks—in short, the utilisation of the natural resources of a given site; and this influence shows itself in the designs of his pupil.

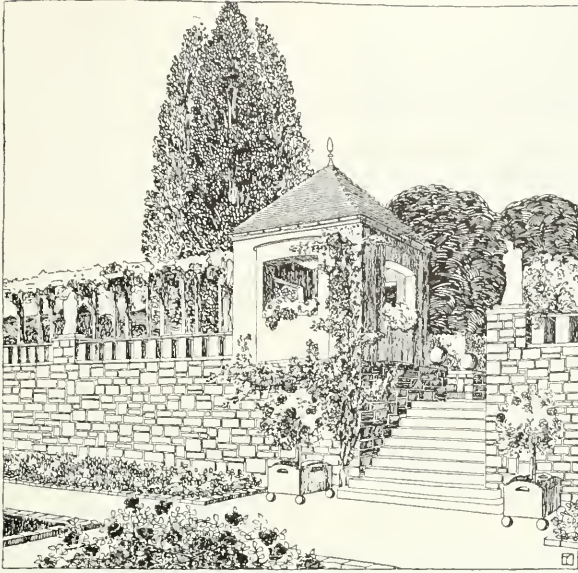
Miss Claesson's perspectives testify to a considerable talent for drawing, and the well-thought-out treatment of detail which we find in her designs shows that she has made a serious study of this department of architecture, to which of late years much attention has been paid in Germany.



"THE WHITE HOUSE," SHIPLAKE: THE WATER GARDEN

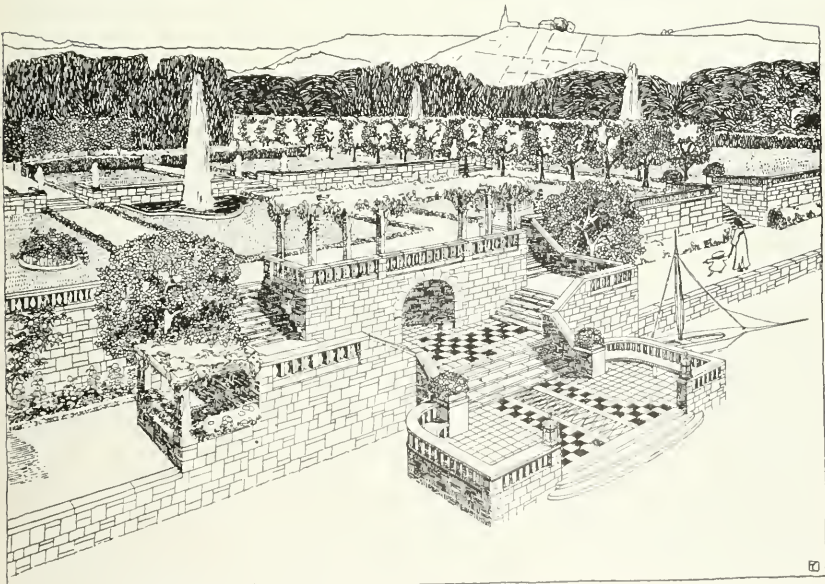
DESIGNED BY GEORGE WALTON

*Recent Designs in Domestic Architecture*



DESIGN FOR SUMMER-HOUSE AND PERGOLA

BY ESTER CLAESSON



DESIGN FOR A WATERSIDE GARDEN

BY ESTER CLAESSON

STUDIO-TALK.

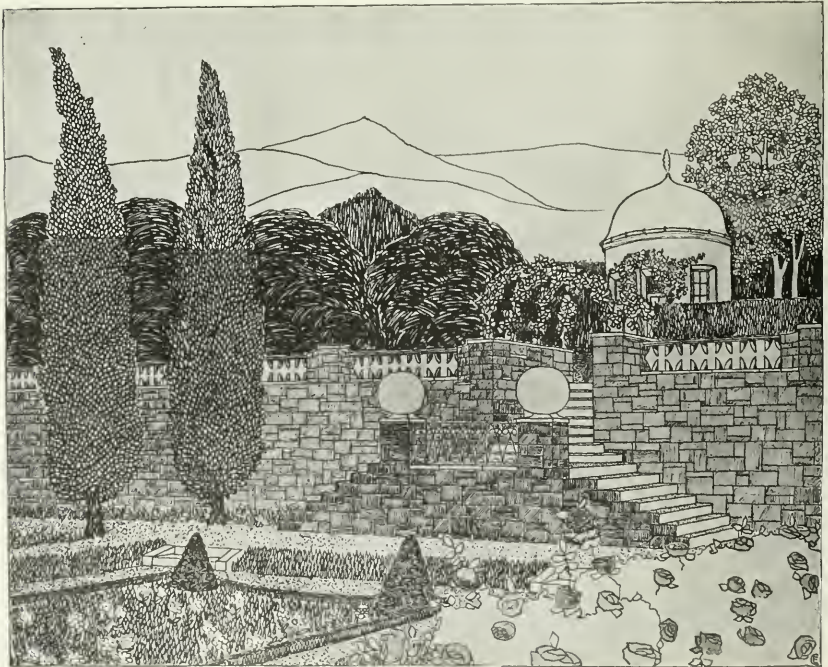
(From Our Own Correspondents.)

LONDON.—Mr. Gutekunst has been holding an exhibition of the late Professor Legros' etchings. Some particularly impassioned little landscapes—if the word passion can be thought of in connection with a deep love for stillness of riverside and plain—were greatly to be enjoyed. This is more especially to be remarked upon as it is the dramatic figure plates, fully represented in the exhibition, which have come in for the larger share of appreciation in reviews of the late professor's work, though their characteristics were perhaps less intimately expressive of the qualities of his mind than the feeling for places remote and romantic which is so noticeable in his landscape etchings.

The Society of Twelve's Seventh Exhibition at Messrs. Colnaghi and Obach's Gallery was, despite the abstention of some half-dozen of its most

eminent members, a very strong one. The society, its title notwithstanding, consists of eighteen members. The art of the late Professor Legros, an honorary member, was represented retrospectively in several characteristic phases. Mr. D. V. Cameron's needle in *The Boddin* and other etchings was to be seen at its best. Mr. Walter Sickert, a new member, introduced his own characteristic note. In *The Brook*, Mr. George Clausen exhibited a drawing of great beauty. His *Early Morning*, *September*, *A Winter Morning*, and *A Cottage among Trees* are also drawings to be remembered. Mr. Ian Strang's *Study of a Gipsy Child*, Mr. Francis Dodd's *The Theatre of Marcellus, Rome*, Mr. Muirhead Bone's *The Pantheon, Rome*, were notable exhibits. Mr. T. Sturge Moore was on this occasion the exhibitor of a particularly happy series of designs, and Mr. Gordon Craig's designs for stage scenes were eloquent in point of colour and effect.

The Stafford Galleries contained last month a



DESIGN FOR A GARDEN TERRACE

(See *Recent Designs in Domestic Architecture*, p. 132)

BY ESTER CLAESSON

## Studio-Talk

fine display of drawings by Mr. J. D. Fergusson. Although this artist has identified his sympathies with the Rhythmists, the Post-Impressionists, with everything that is supposed to anticipate the day after to-morrow, he has been sufficient of an artist to retain the characteristics of his own peculiar gift—the gift for vivid realism, which cannot, we think, find its most congenial field within the abstractly decorative limitations imposed by the tenets of the new beliefs to which all but in act Mr. Fergusson signifies his allegiance.

At the same gallery Miss Jessie Stewart Dismore lately exhibited decorative compositions, naive in outline and composition to the point of provoking antagonism in any spectator who in these days,



BUCKLE IN SILVER AND ENAMEL  
BY ALEXANDER FISHER

Mr. Alexander Fisher, showing that rare taste which has always characterised the creations of this master of the art of manipulating the precious metals and enamelling.

Messrs. Dowdeswell's Galleries have contained a



TEAPOT IN WROUGHT SILVER WITH CARVED IVORY  
PANELS AND KNOB. BY ALEXANDER FISHER

when the most outrageous things are taken seriously, is prepared to take them with greater seriousness than Miss Dismore intended. The sense of pattern and of colour in these drawings suggests that she has resources of talent of which we do not get a full exposition in these particular fantasies.

The above exhibitions have been followed at the Stafford Galleries by some firmly executed, penetrative drawings, cynical scenes from the life, and portraits, by M. Hermann-Paul, carried out in pencil, pastel, and coloured chalk. Our readers will remember the study of Cézanne by this artist, reproduced in a recent number.

We have much pleasure in giving on this and the next page some illustrations of recent work by



WINE-FLAGON IN SILVER REPOUSSÉ WITH ENAMEL  
DECORATION (BACCHUS AND VINE). BY ALEXANDER  
FISHER

## Studio-Talk



PENDANT IN SILVER, PEARLS, AND ENAMEL ("THE FINDING OF ORPHEUS.") BY ALEXANDER FISHER

series of water-colours of Yorkshire, the Southern Counties, and Normandy, by Mr. Arthur Reginald Smith, a painter with a very pleasant style in water-colour, ably managing difficult *impressions*, but particularly successful in pastoral vein, in the treatment of green country-side.

On a previous occasion we



PENDANT IN GOLD, ENAMEL, AND OPALS. BY ALEXANDER FISHER

The Memorial Exhibition of the late W.



PENDANT IN GOLD, MOONSTONES, AND ENAMEL ("THE METEOR"). BY ALEXANDER FISHER



BUCKLE IN REPOUSSÉ, SILVER, AND ENAMEL BY ALEXANDER FISHER

gave an example of etching by Mr. Percy Lancaster, of Southport. The print of *Rain and Thames Barges* which we reproduce as a supplement shows that this young artist is steadily but surely progressing.

A painter with a quite lyrical sense of certain phases of natural beauty seen in districts of English lake and mountain scenery is Mr. Elliot Seabrooke, who at the New English Art Club has for some time been steadily drawing attention to himself as a truly individual artist. His recent exhibition at the Carfax Gallery has greatly added to his reputation, consisting as it did of a series of oil paintings and drawings in the subjects that obtain from him his sincerest effort.

Christian Symons at the Goupil Gallery did justice to the art of a painter who in his lifetime did not come into the fullness of the recognition he deserved. His sketches are often marred by faults of taste in colour, but as an executant of the school of Mr. Sargent he was often within measurable distance of his great master. An ardent Impressionist, Mr. Symons seemed to decline all but the most difficult problems. His versatility was extreme and the range of his subjects vast, whether in oils or water-colours; among other things he was an eminently successful flower painter.



"RAIN AND THAMES BARGES." FROM  
AN ETCHING BY PERCY LANCASTER.





## Studio-Talk

At the Walker Gallery Mr. Wynne Apperley has been showing a series of water-colour impressions in Italy and England. In his *Sunlight and Shadows, Venice*, and other works in Venetian interpretation, he shows himself still advancing in skill and the sense of what is most essential in treatment to the mood which he sets out to inspire. Some essays in wood-engraving were not the least interesting features of his exhibition.

The Fine Art Society are at present holding an exhibition of water-colour drawings by Mr. A. Wallace Rimington, in which the drawings *On the Loire* and *Narbonne*, here reproduced, are to be seen. The artist's accomplished draughtsmanship and colour have often been called attention to in our pages. The society's galleries contained last month an exhibition of water-colours of Ancient Rome, London and Oxford, by Mr. W. Walcot. Oft-times there is deficiency in the dignity or quality of his colour, and generally his designs run too much to sketchiness, but in depicting old masonry and elaborate architectural structure he displays great sympathy, and in these things introduces into nearly all his pictures an element that inspires us with confidence in his ability to give us in fuller measure qualities in which he has few rivals.

At the Ryder Gallery Mr. William Dunn has exhibited paintings and pastels of Venice and Helensburgh. In point of colour the pastels retain a clarity and freedom from dingy brown shadows which give them a pleasantness lacking in some of the paintings, though closer inspection of these reveals much fine execution.

**B**IRMINGHAM. — At the third exhibition of Arts and Crafts in connection with the Autumn Exhibition of the Royal Society of Artists one regretted to note a slight

falling off both in the quantity and the quality of the work submitted. Jewellery again formed the chief feature of the exhibition, but beyond the work of Mr. and Mrs. Arthur Gaskin there was nothing calling for special mention. Craftsmanship in metal-work was almost unrepresented, which to say the least was regrettable for a centre such as Birmingham. Some interesting work in writing and illuminating was shown, Miss Ivy Harper's exhibits being specially good. The specimens of needlework shown were praiseworthy both in design and execution, and a small collection of bookbindings gave evidence of thought and technical ability. It seems probable that owing to the proposed rebuilding of the society's galleries, the next exhibition will be held two years hence, and it should not be impossible by that time for the committee to obtain a more representative collection of the craft work that is being executed in the town and district.

A. McK.



"NARBONNE." FROM A CHARCOAL AND WATER-COLOUR DRAWING BY A. WALLACE RIMINGTON



"ON THE LOIRE." FROM A WATER-  
COLOUR BY A. WALLACE RIMINGTON

## Studio-Talk

**B**RUGES.—Mr. J. C. Van Dyk in writing of the advance of his nation in art says : "Besides the painters who reside in the United States, there is a large contingent of American residents abroad who perhaps belong to the American school as much as to any other. These painters do not, however, represent the land to the extent usually assumed by Europeans. Indeed, it is questionable if they represent America in any way. James McNeill Whistler, though American born, is an example of the modern man without a country. No nation can claim him as an artist, because he seems to have no nationality. E. A. Abbey, John S. Sargent, Mark Fisher, and J. J. Shannon are Americans only by birth." Yet in the work of all these men is to be found an originality of thought and a freshness of vision which one is inclined to believe are the outcome of the national temperament grafted on to a quick apprehension, which lends itself easily to foreign

influence and makes its people early users of the advantages offered abroad for quick development. These qualities are well illustrated in the work of Mr. Francis Petrus Paulus, whose name deserves to be added to those already famous of his countrymen.

A native of Detroit, America, Mr. Paulus studied first at the Pennsylvania Academy of Fine Arts in Philadelphia, then in Munich and at the École des Beaux-Arts, Paris, and finally he travelled and studied in Italy, Portugal, Holland, and Belgium. Bruges, rich in its associations and mediæval characteristics, perhaps appeals more strongly to poets and painters than any other place in Europe, and Mr. Paulus has succumbed to its spell and charm, for the short visit he, in the first instance, purposed taking has extended over seven years, during which he has made great use of the materials afforded by this unique Flemish city. His home and charming



"THE OLD MARKET"

FROM A PAINTING BY FRANCIS PETRUS PAULUS

## Studio-Talk

studio in the quaint old street called Pré-aux-Moulins are well known to brother artists. Among his friends is Alfred Gilbert, the sculptor, whose portrait he has painted. This was exhibited in the Salon of 1909 and is considered a splendid likeness. Mr. Paulus always chooses an absolutely natural attitude for his sitters, preferring the dress to be simple and characteristic. His portrait of Alfred Gilbert's mother is just as she appeared in everyday life, strong and clever, with a grand personality. Prominent in the studio is a full-length portrait of Mrs. Paulus, which when exhibited at the Paris Salon attracted a good deal of attention and praise. The artist, in speaking of the joy that he experienced in painting pictures, declared that his wife was always his best critic.

Mr. Paulus has never chosen the hackneyed sensational subjects likely to appeal to the public. What he has ever sought has been to realise certain ideals, and it is this quality which causes those who know his work to agree that he is a painter of exceptional ability. He has an unusual gift of the power of penetration into the deepest meaning and poetical side of his subjects, so that the homeliest

theme is invested with a dignity and grace under his hand and realism is never allowed to master refinement of treatment. Allied to delightful composition and draughtsmanship his colour shows a rare and keen perception of real tone values, and his work has elicited special commendation on account of its breadth and freedom. Particularly impressive are his market subjects, with the play of sunshine and shadow on moving figures, while his studies of dimly lighted interiors, with the figures, relieved by glints of sunlight, within them, are full of atmosphere.

In the treatment of light Mr. Paulus has shown exceptional skill; whether it is the light piercing and illuminating suggested distances in the market at Bruges, where the coppersmiths tread the tree-lined paths, or shedding its mellow radiance through the coloured blinds where lace-makers are busily engaged in the low-roofed interiors; or again, in the reflected rays of the silver moon upon the form of Beethoven, playing in solitude—the effect is always wrought by the sure touch of the man who has developed to perfection the gift with which nature has endowed him.

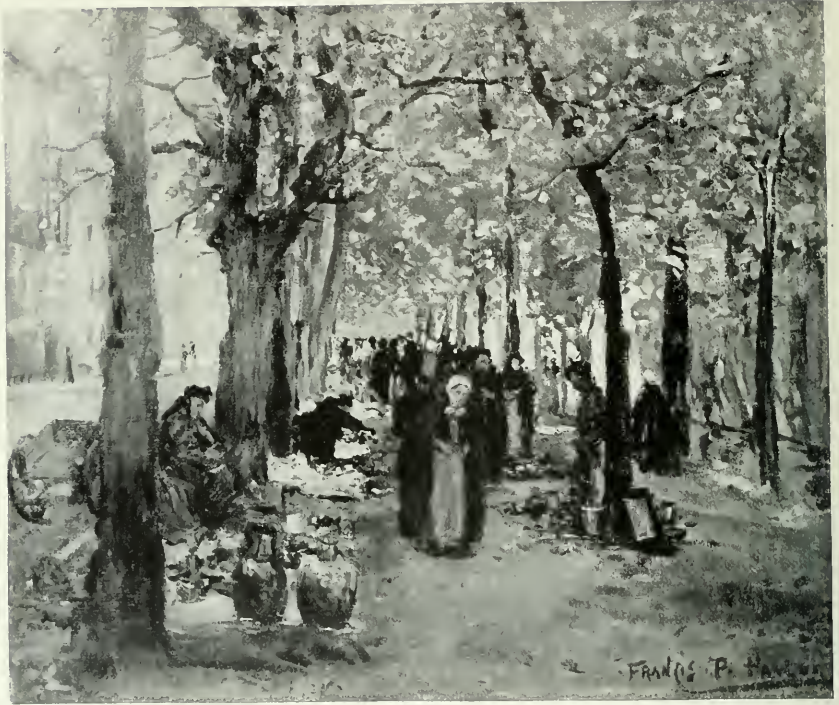


"WORK AND GOSSIP: A SCENE IN LISBON"

BY FRANCIS PETRUS PAULUS



"THE FORGE." FROM A PAINTING  
BY FRANCIS PETRUS PAULUS



"GOLDEN AUTUMN." FROM A PAINTING  
BY FRANCIS PETRUS PAULUS

## Studio-Talk

Wide in his range of subjects, Mr. Paulus seems equally at home with all branches of his art. His favourite materials are oil-colours and pastels, and he excels in etching. During his recent visit to America he painted a number of portraits of celebrities, which will probably be soon seen in England. Amongst works of his which dwell in one's memory *The Forge* is particularly fascinating: there is an entire absence of forced and meretricious effects of lighting, and the artist

with sincerity and beauty which stamps the work of this artist.

Mr. Paulus is a member of the International Society, La Gravure Originale en Noir, of Paris, and was one of the founders of the Society of Western Artists; and whilst he has received recognition and honours at the Salon Triennial, in Brussels, Antwerp, Ghent, and Paris, he is equally known in America, where his pictures have

Assuming an Artist to be an individual gifted with the power of expression by the simple process of exhibiting signs, in place of uttering words, it seems superfluous to couple his being with any particular nationality, yet it would be an injustice to his Native Country, to withhold from her a share in the honours of her own, won in foreign lands.

Francis Petrus Paulus, though an American by birth, may claim to be a veritable citizen of the World, for his Country's discourse most eloquently through his Art, without opening his lips.

His work which is suggestive rather than didactic, is yet so replete with truth and vigour, that it ~~cannot~~ <sup>never</sup> fails to instruct, as well as charm.

and it is to be hoped that ere long, his name will be added to the distinguished list of Artists, who England is so proud to welcome from America.

Alfred Fildes



"PACK OF HOUNDS

FROM A PAINTING BY PROF. OTTO BACHE



"GOLDEN AUTUMN." FROM A PAINTING  
BY FRANCIS PETRUS PAULUS



## Studio-Talk

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COPENHAGEN.—The specialising tendency of present-day evolution has to a marked degree made itself felt within the realm of draughtsmanship. Formerly good draughtsmanship was considered a fundamental essential in a painter's training—now many a youthful wielder of the brush simply sneers at the idea. As if to counterbalance this, however, clusters of talented and skilful draughtsmen, who apply themselves exclusively or in any case principally to pen, pencil, or some kindred medium, are trooping forward in many lands, also in this country, where of old good draughtsmanship has been held in high repute. The drawings reproduced here, however, are fairly unaffected



“PACK OF HOUNDS

FROM A PAINTING BY PROF. OTTO BACHE

by this modern movement, which in most instances puts its stamp upon its devotees.

Hans Nikolaj Hansen's portrait of his mother is done with much love and sincerity and with all the authority of this highly gifted artist, of whom other work, both with the needle and the pen, has been previously reproduced in these pages. The plastic contingencies are ably accounted for, and there is both depth and atmosphere in the room. Prof. Otto Balle's portrait of his wife is done with a somewhat lighter and more sketchy hand, but the likeness is excellent, expressive and endowed with a pleasing, restful vitality.

Mme. Helveg Kinch, though for several years through her husband's archæological researches in the island of Rhodes compelled to relinquish her former domain—the horse in the field and in the town—has returned to her old love. One feels sure of Mme. Kinch being on good terms with her models, that she studies them with kindly and observant interest, entering into their moods and humours, which she perpetuates with faithfulness and skill, be the medium oil or pencil or chalk.

E. Krause is no stranger to the readers of this journal, several of his etchings having from time

to time been reproduced in THE STUDIO. He is a clever draughtsman—as will appear from the accompanying spontaneous study of a head (p. 151)—whether he depicts some architectural or topographical motif, a harbour scene, or a portrait.

Prof. Otto Bache, for many years the President of the Danish Royal Academy, holds a singularly distinguished position amongst Danish painters, with the seniors of whom he must now be counted. The space at my disposal does not allow me to deal adequately with Prof. Bache's work, still the specimens of his paintings here reproduced will tend to illustrate the most typical and personal side of his art. They will bring home to the reader that he possesses a technical skill vastly above the ordinary. Animal life is Prof. Bache's favourite domain; nothing escapes his susceptible and scrutinising eye, but one now and again feels as if he perhaps viewed his models with a somewhat stern and searching look akin to that of the eminent physician. Prof. Bache never condescends to that often far-fetched and none too genuine humour, in which some depictees of animal life are wont to indulge. Although he has brought many a huge monumental and often crowded canvas to a happy consummation, of which Danish galleries and museums bear ample witness, yet some of his



STUDY OF HORSES

FROM A CHALK DRAWING BY MME. HELVEG KINCH



PORTRAIT OF THE ARTIST'S MOTHER.  
FROM A PEN AND WASH DRAWING BY  
HANS NICOLAJ HANSEN.



## Studio-Talk

greatest qualities as a painter are perhaps the more manifest in his studies, which are often endowed with a verve, a freshness, and a picturesque power deserving of the highest praise. G. B.

**M**UNICH.—The statistics relating to the export of German works of fine art to foreign countries in recent years have given rise to considerable uneasiness. It is stated that simultaneously with a steady decline in the export of works by living German artists the importation of works by foreign artists into Germany has been increasing so much that the value of these now exceeds that of the exported works by nearly £400,000. With the object of furthering the interests of German art in foreign countries, especially in view of the fact that the ranks of those who practise art for a livelihood have swollen enormously in the last few years, the Gesellschaft für Deutsche Kunst im Ausland (Society for German Art in Foreign Countries), which was founded in 1908, has been taking energetic steps to secure an adequate representation of German work in foreign exhibitions. Bavarian artists have hitherto held aloof from this society, which has its headquarters in Berlin, but lately three important Munich societies, the Allgemeine Deutsche Künstlergenossenschaft, the

Munich Secession, and the Kunstverein München, have decided to join. Particular attention is being paid to the American market, especially in view of the signal success of German art at recent South American exhibitions. T. R.

**B**ERLIN.—The Künstlerhaus has honoured some of its Nestors by a show of their important paintings. Ernst Hildebrand stood foremost as monumental composer, and in spite of some academical tributes his *Tullia* still impressed one as a dramatic *coup de force* which has hardly been equalled by modern successes. He, as well as Angeli, Ziegler, and Knopp, has once more won admiration for distinguished portraiture. Albert Hertel, the landscapist, maintained a high standard in some water-colour aspects of Italian scenery, which claimed attention for melodious colouring and atmospheric characterisation. It was delightful to see Herrmann Hirtzel again. He offered a quantity of etchings and plant studies, tests of his deep love for the intimate beauties of nature. These he renders in pure line etching with Japanese minuteness, revealing a wealth of grace and beauty from the meadow and village flora of Germany and from Italian park scenery. The spirit of adoration enables the sympathetic Swiss artist, who has again become a



“HORSES”

FROM AN OIL PAINTING BY PROF. OTTO BACHE



PORTRAIT OF THE ARTIST'S WIFE  
FROM A LEAD-PENCIL DRAWING  
BY PROF. OTTO P. BALLE

(See p. 146)



STUDY OF A HEAD. BY E. KRAUSE







(Copyright, Traut, Munich)



GAUZE EMBROIDERY (FLORSTICKEREI). DESIGNED BY ERNST AUFSEESER:  
WORKED BY KATHLEEN AUFSEESER

resident of Berlin, to compose by the help of his sketch-books or from mere imagination.

The "Gauze Embroideries" (Florstickereien) by Ernst and Kathleen Aufseeser must attract attention to the designer and to the needlewoman. A draughtsman is here at work who not only composes with the perfect knowledge of his material but who proves his thorough study of natural forms, his cleverness in adapting them and his fertile inventiveness. He selects flowers and animals, birds, beetles, and butterflies for his patterns, uses them singly or in combination and adapts them perfectly to decorative purposes. Simplicity, naturalness, reticence, and manliness are his characteristics; he displays strength, yet is not wanting in gracefulness. It

yields him the highest satisfaction to deal with the human figure and it is astonishing how much good-humour, *esprit de ballade*, and fairy-tale charm he can express in simplified and concise form. A poetical bent attracts him to the heroes and heroines of the legend and the popular song. He loves mediæval and rococo costumes, and knows how to adapt them with a sort of wood-cut breadth. The element of comicality is seen in expressive profiles and in an occasional archaism of pose and gesture. Thriftiness in detail makes the movement of each hair-ribbon, each leaf-point and skirt-end important. Great stress is laid on the variation of textile pattern, and the clever use of stripes and plaits of all sorts enriches the design. It is wonderful how the nimble fingers of the needlewoman manage to achieve such artistic effects



GAUZE EMBROIDERY: "ALADDIN." DESIGNED BY ERNST AUFSEESER: WORKED BY KATHLEEN AUFSEESER



GAUZE EMBROIDERY. DESIGNED BY ERNST AUFSEESER; WORKED BY KATHLEEN AUFSEESER  
(Copyright, Traut, Munich)

on the most delicate of fabrics, for the material employed is white miller's gauze. Aufseeser was born in 1880 in Nuremberg, was mostly self-taught, but received his first instruction from F. H. Ehmke. Admiration for William Morris drew him to England, where he studied in the Slade School. He is at present working in Munich as an independent designer of books, posters, stained glass, textiles, lace, and embroidery. In the latter he has always been helped by his wife, an Irish lady, a pupil of the best German and Belgian schools. The "Florstickereien" have wandered into the hands of many private collectors, and have also been bought by museums and State collections.

At Fritz Gurlitt's Ludwig von Hoffman carried us into Arcadia with his handsome youths on southern shores. He adores the statuesque model reminiscent of Praxiteles and Thorwaldsen, and this serene humanity is rendered in its natural bearing or arranged

in effective solo motifs and groups. Thus pictures of solemnity and grace are achieved and they are made to assume the aspect of modernity by a subtle play of sunlight. The artist has also succeeded in monumental figures, but his best works are to be found in smaller frames.

Wilhelm Kimbel, of the firm of Kimbel and Friedrichsen, stands foremost among Berlin furniture-makers. He is, in fact, an artist-craftsman who, by descent from one of our oldest families of joiners, was destined for his vocation. He learned his craft in the ancestral workshop, so that he is perfectly one with his tools and materials. A true artistic bent has engendered an almost irrepresible longing to become a painter, and this proclivity has been felicitously utilised in his craft by studies and journeys which have filled his sketch-books with a real treasure-store of architectural motifs. Kimbel is a clever thinker; it is his delight occasionally to copy exactly an old piece of supreme beauty, or to profit by historical reminiscences, but he is at the same time a creative designer. He has kept aloof from the modern movement because he feared that the experimental spirit might endanger his solid training as a craftsman, but indirectly the character of his work is certainly a help to progressive tendencies, and redounds to the credit of German craftsmanship. Kimbel is also a master of carving, inlay, and ornamental decoration of all sorts, and his choice of woods is always governed by good taste. His



GAUZE EMBROIDERY. DESIGNED BY ERNST AUFSEESER; WORKED BY KATHLEEN AUFSEESER



*(Material: East Indian Walnut,  
with inlay of Vio et-wood and  
Pear-wood. Executed by Kimbel  
and Friedrichsen, Berlin)*

CABINET DESIGNED  
BY WILHELM KIMBEL

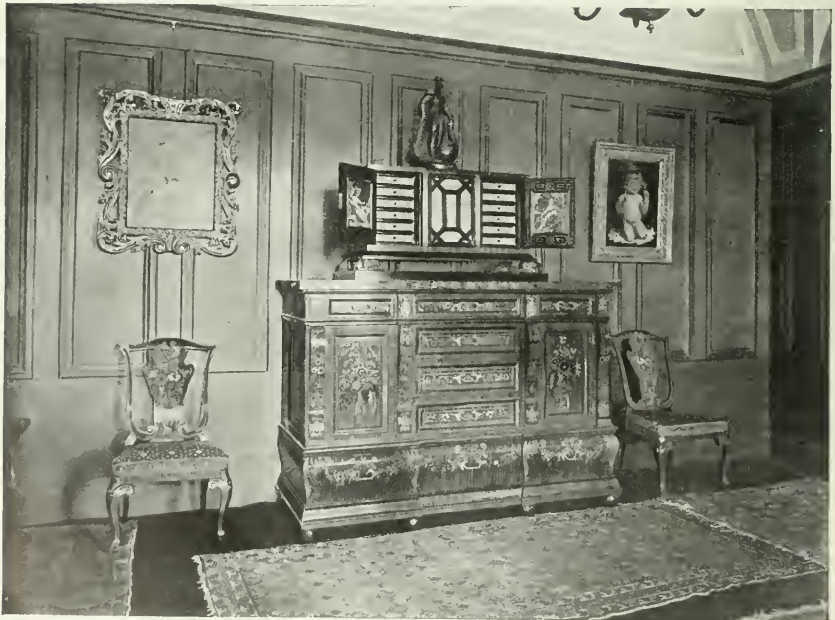
## Studio-Talk



CABINET IN EBONY AND VIOLET-WOOD, WITH INLAY OF MOTHER-OF-PEARL AND WALNUT. DESIGNED BY W. KIMBEL; EXECUTED BY KIMBEL AND FRIEDRICHSEN

ideals are the classical English "ébénistes" of the eighteenth century, and his highest ambition is to be called a Sheraton or an Adam of his period. He has attained much, for he is designer to the Court, and is the interior decorator of the Hotel Adlon and of many elegant houses. He is still young, and his best may be yet to come.

The Salon Schulte has been providing an opportunity for a full study of the life-work of Albert von Keller, a painter who strives for accomplishments in monumental works as well as in fantastic *genres*



DRAWING-ROOM WITH FURNITURE OF STRIPED PADOUK-WOOD WITH COLOURED INLAIS. DESIGNED BY WILHELM KIMBEL; EXECUTED BY KIMBEL AND FRIEDRICHSEN, BERLIN



STUDY TABLE AND CABINET IN EAST INDIAN SATINWOOD, WITH BOXWOOD INLAY. DESIGNED FOR H.L.H. THE CROWN PRINCE OF GERMANY BY WILHELM KIMBEL; EXECUTED BY KIMBEL AND FRIEDRICHSEN, BERLIN

and in portraiture. Keller is an extraordinary draughtsman and colourist. His line can assume a psychic delicacy like that of Khnopff, and his tones can vie with those of Renner or Stevens. The master in the sphere of æsthetic culture is not tied down by any scheme of tonalities; his varying colour juxtapositions afford real enjoyment and his art convinces of maturity. The portraits of Albert Gartmann looked rather commonplace in such company, yet his male portraits gave proof of considerable talent and some still-life pieces showed real gifts. In landscape Georg Dreydorff offered some winter views of lyric charm, and their delicacy and grace of line testified to careful training. Baron von Schlippenbach treated similar subjects with a more energetic brush, but in some instances also achieved the hibernal mood.

J. J.

Oscar Haberer has for some years past been doing much towards the revival of wood intarsia for the composition of pictorial themes, a procedure which has been practised by very few artists in modern days, although it is capable of yielding

excellent results as a means of decoration. It is, of course, important that the artist who practises this sort of work should have an intimate knowledge of various kinds of wood, in order that he may make adequate use of the natural grain which plays an essential part in the composition of an intarsia picture. Herr Haberer has achieved considerable success with his own work in this direction, and has more than once been the recipient of medals or other prizes at exhibitions, one of the most recent being a gold medal for work shown at the Brussels Exhibition two years ago. He hails from Baden and studied first at the Arts and Crafts School at Karlsruhe, and subsequently at the Art Academy in Munich.

PARIS.—An exhibition of much interest which has been open since the beginning of the year and remains open until the spring is that at the Musée Galliera, organised by M. Delard, comprising a number of excellent productions of contemporary French decorative art. Immediately upon entering the visitor is attracted to a delightful glass case which

## Studio-Talk

contains some little boxes of *bonbonnières* by Clement Mère. This artist has been at a loss to understand why our modern craftsmen do not produce similar charming little pieces to those which artists of the eighteenth century executed in such profusion, and turning his attention to similar works has succeeded in achieving some delightful results in these little boxes by using certain rare woods which give the most rich and unusual colouring.

The section devoted to ceramic work again testifies to the fact that our designers are realising the artistic value of beautiful materials. A large vase in glazed earthenware by M. Méthey, possessing something of the warm richness of Persian pottery, places this artist among the masters of ceramic art. Decœur excels once more with his beautiful and striking stone vases. Dammouse manipulates different *pâtes de verre* in exquisitely shaded tones and subtle and delicate artistry, and Decorchemont in the same *métier* manifests an equally distinct individuality. A comb by Lalique

proves what decorative effect the truly great artist can achieve when fashioning even the most ordinary object of daily use. M. Gustave Viollet, as yet but little known in Paris, reflects faithfully in his busts and statuettes all the local life of the Basque province, and this with all the conviction of a man who lives in close touch with nature. Something of the same powerful simplicity is to be found in the vases by M. and Mme. Felix Massoul. M. Bonvallet makes leather his speciality, and works with a thorough appreciation of its possibilities. Among all these beautiful works one noticed also the sculptures of Rozet and Max Blondat.

In the present evolution of decorative art in France, the design of fabrics has remained somewhat in the rear, but the firm of Cornille, aided by some of our best decorative artists, such as MM. Follot, Dufrené, and Bernard, have produced some furnishing fabrics which show a decided advance.

M. Alfred Roll has been unanimously re-elected



LIVING-ROOM IN IVORY ENAMEL, WITH PAINTED DECORATION. DESIGNED BY WILHELM KIMBEL; EXECUTED BY KIMBEL AND FRIEDRICHSEN, BERLIN  
(See Berlin Studio-Talk, p. 154)

## Studio-Talk



WOOD INTARSIA PANEL BY OSCAR HABERER

mastery over his technique and could look forward to the future with confidence.

Marussig's innate predilection is for painting scenes of the twilight and night, but in following this bent he does not, as so many other painters of nocturnes do, leave everything uniformly shrouded in a confused mass of dark brown. On the contrary, his drawing is uncommonly precise, although with him the chief concern is always to achieve a pictorial quality as the final result, in which he is greatly aided by the adroit use of complementary colours. Marussig has thus in a way become a specialist in the painting of Venetian summer night effects—those nights which are never forgotten by those who have experienced them. An extremely sensitive eye is needed to distinguish the subtle gradations of tone and differences of colour which these nocturnal scenes present and to render them on canvas, and among all the painters of Venice, Marussig has perhaps been as successful as any in this direction.

Marussig's talent has, however, not been confined to painting the delicate harmonies of the

President of the Société Nationale (New Salon). The eminent artist is at present at work upon a vast decorative painting commissioned by the City of Paris for the Petit Palais. H. F.

**V**ENICE.—Guido Marussig, though still young in years is one of those whom nature has endowed with the faculty of discerning early in life the path they are best qualified to pursue without groping in uncertainty from year to year. Born at Trieste in 1885 he was able when fifteen years of age, thanks to a small stipend, to come to Venice and study under Prof. Ettore Tito, the distinguished painter whose works are so well known to readers of this magazine, and whose signal merit as a teacher is that he leaves his students free to develop along their own lines. Marussig came before the public first of all in Rome and Verona, but won his spurs at the International Exhibition held in this city in 1905, when he had acquired a thorough



WOOD INTARSIA PANEL BY OSCAR HABERER  
(See Berlin Studio-Talk, p. 157)



WOOD INTARSIA PANEL

(See *Berlin Studio-Talk*, p. 157)

BY OSCAR HABERER

Venetian dusk; in depicting the vernal landscape, too, he has shown a fine understanding. Thanks to his lyric temperament he succeeds admirably in translating to canvas brilliant sunshine, for his preference is either for the bright light of day or the darkness of night, and as a painter he avoids strong tone contrasts. He has also ventured into the domain of portraiture, and at the Eighth International Exhibition of Art here he exhibited a portrait of a lady in the costume of 1850—a distinguished piece of work. Mention should also be made of his posters, ex-libris, and wood-engravings, all handled with an eminently decorative feeling. In short, we do not think we are wrong in pointing to Guido Marussig as an energetic and original artist who in spite of his youth has already achieved much that is worthy of note and from whom we may expect much more in the future.

L. BR.

Laurie as Professor of Chemistry to fill the post left vacant by the resignation of Sir Arthur Church. Mr. Laurie has made the chemistry of artists' pigments his special study, and has a practical acquaintance with their manufacture that should be invaluable to him when he is called upon to advise painters or students on the qualities of their materials. The



WOOD-ENGRAVING

BY GUIDO MARUSSIG

#### ART SCHOOL NOTES.

LONDON.—At the Royal Academy the appointment of Mr. A. C. Gow, R.A., to the Keepership, which includes the general control of the schools, was quickly followed by the election of Mr. A. P.





"MOONLIGHT, VENICE." FROM AN  
OIL PAINTING BY GUIDO MARUSSIG.



## Reviews and Notices

Professorship was not founded until 1871, when Frederick Barff was appointed; he was succeeded in 1879 by Sir Arthur Church. The need for such a Professorship had been apparent for years before its actual foundation, and Watts in 1863 declared that one of the most important functions of the Royal Academy should be "the study and application of chemistry to the purpose of art." Ruskin went so far as to advise that the Academy should go into the colour-making business and establish a sort of Apothecaries' Hall where pigments in the purest state could be obtained.

Miss Louisa Gann, whose death at the age of ninety-six was announced at the recent prize distribution of the Royal Female School of Art, was for many years the head of this school, and was one of the pioneers in the movement for the better art education of women that was commenced in the middle of the nineteenth century. When the original Government School of Design was removed from Somerset House the women students were accommodated in premises taken for the purpose in Gower Street. Miss Gann, who was herself a student at Gower Street, was appointed Superintendent of the school in 1859, and her appointment was followed almost immediately by a notification from the Treasury that the Government would no longer pay the rent of the house. The school must have collapsed if it had not been for the indefatigable efforts of Miss Gann, who organised a committee under the presidency of Sir Charles Eastlake, with the result that in a few months the house was secured in Queen Square in which the Royal Female School of Art was carried on until it was taken over two or three years ago by the London County Council.

W. T. W.

**B**IRMINGHAM. — The death of Mr. Edward R. Taylor, for so many years associated with the Birmingham School of Art, should not be allowed to pass without some notice in these columns. A native of Hanley, after working with his father, who was an earthenware manufacturer, he studied at the Burslem School of Art and afterwards at the South Kensington Art Training Classes. In 1862 he was appointed to organise a new School of Art at Lincoln, which he did with complete success, some of his pupils, Wm. Logsdail, Frank Bramley, and Stanhope Forbes, being now well known. But his real life's work was accomplished at Birmingham, whither he came in 1878, as headmaster of the School of Art, then controlled by the Society of Artists. When

the school was taken over by the municipality his abilities had real scope, and from that time onward rapid progress was made until the school attained to the first position in the National Competition, a position it has occupied ever since. Many of his pupils are now familiar names: Walter Langley, W. J. Wainwright, A. J. Gaskin, E. S. Harper, H. A. Payne, and C. M. Gere, to mention only a few. After nearly twenty-five years' hard work at the school Mr. Taylor retired on reaching the age of sixty-five, and it is not too much to say that he was almost entirely responsible for its success, not only in the complete way he organised it at its inception, but in the faculty he possessed of inspiring his students with enthusiasm for their work. Mr. Taylor was an artist of no mean order, some of his pictures being well known at the Academy and other exhibitions, but it is as a great art master that he will be best remembered, and his chief memorial will be the Birmingham School of Art.

A. McK.

### REVIEWS AND NOTICES.

*A History of Architectural Development.* By F. M. SIMPSON, R.I.B.A. (London: Longmans, Green, and Co.). 215. net.—The third and last volume of the erudite Professor Simpson's work on the evolution of architecture brings to a satisfactory close a publication that will no doubt at once take the position of a standard authority on the subject of which it treats. Necessarily considerably condensed in view of the vast amount of material to be dealt with, it yet brings into prominence in every case the leading principles governing each successive style, considered with the divergences resultant from different national idiosyncrasies. Resisting the temptation, which he confesses was very strong, to include in this final study other countries as well as Italy, France, and England, the writer has been able to devote to each one of these sufficient space to do full justice to it. "After all," he says, "Italy and France were the two main arteries through which the Renaissance flowed, and nearly all the phases of development can be traced to them alone." He explains that he has treated French work with considerable fullness, partly because it has long been a special favourite of his, and partly because no reliable books on it have hitherto been available. This was of course written before the appearance of the monumental monographs by Blomfield and Ward, both recently reviewed in *THE STUDIO*. Fortunately the Professor has also devoted considerable space to Renaissance architecture in England, although he

## Reviews and Notices

points out that there, "as in Germany, Spain, and the Netherlands, the style was always struggling, never wholly free," in this respect presenting a very marked contrast to Italy, "where there was no absolute break with tradition, and no resurrection of principles which had been entirely abandoned, for in that classic land Gothic architecture was never acclimatised. It had been tolerated but not properly understood, and when the time for revolt was ripe the Italians threw off its shackles without difficulty and without regret."

*Notes on the Art of Rembrandt.* By C. J. HOLMES, M.A. (London: Chatto and Windus.) 7s. 6d. net.—These notes form the substance of lectures delivered by their author at Oxford, and they deal almost entirely with the problem of art education. Mr. Holmes begins with the introduction of Italian methods and standards into the academies of Northern Europe, and attempts to show that the greatness of the artistic record of the eighteenth century in England and France cannot, in general, be attributed to the influence of Italianised training. He shows that academies have been hostile to painters who have succeeded in spite of them, the struggles of the men of 1830 in France and of the Pre-Raphaelites in England against official enmity, being instances. If we understand him rightly, the academic system shows its direct results only in artists who are followers and therefore belong to the second rank, whereas an artist in the end stands or falls by his personality. From this position the author enters on an elaborate analysis of the development of the personal genius of Rembrandt, chiefly through a study of his etchings, forty-five plates of which are reproduced in illustration. This task it is which forms all but the first chapters of the book. Whether so conscious a following of what we believe must in Rembrandt's case have been a quite subterranean and instinctive process is to be trusted, is a question for those who are interested in the psychology of individual artistic development to decide. We cannot praise too highly the perfection of the reproductions, or imagine that we shall have an opportunity of introducing a more illuminating book to the student of Rembrandt, or to the collectors of his plates.

*The Biography of John Gibson, R.A., Sculptor, Rome.* By T. MATTHEWS. (London: W. Heinemann.) 10s. 6d. net.—It is no doubt true as a general rule that the personal record of any life faithfully told is full of fascination, but in the case of the autobiographical notes and letters that form the bulk of Mr. Matthews' book the effect is

considerably marred by the egotism of their author. Convinced as was the future sculptor from the very first of his own genius, the attractive element of suspense is wanting, and his own success having been throughout his career his chief preoccupation, he concerned himself little with the hopes and fears of others. Except in the case of Mrs. Robinson, with whom he fell in love as a boy, Canova, to whom he owed much, and the beautiful Italian model, Grazia, he calls up no real presentment of any of those with whom he was brought in contact. Still, there is much of interest in what he says, notably in the account of the body-snatching that in his student days was part of the routine of a course in anatomy: the glimpses given of the political situation in Rome during his residence there, and, above all, the criticism of the masterpieces of antique plastic art in the Imperial City, that is marked by true aesthetic insight.

*The Work of Henry Osipvat.* With an appreciation by OLIVER ONIONS. (London: St Catharine's Press.) 21s. net.—The late Mr. Henry Osipvat had not what Heine mockingly called the "talent to make his genius avail." That is practically all that was wrong with him. He died at the age of thirty-one and not many young artists of our time have given more visible evidence of genius. Mr. Oliver Onions goes right to the heart of the matter in his "appreciation," which amounts to an analysis of the methods of genius, at least in places. The incident of Osipvat's early death is made a little less sad from the fact that he had communicated sufficient to make his friend's exposition of his qualities of mind indisputable. Apparently the artist could justly be accused of indolence; but if time would not wait for him, it may prove to be on his side when in the future it is called upon for judgment upon the exercises of his pencil.

*The Book of Decorative Furniture.* By EDWIN FOLEY. (London: T. C. and E. C. Jack.) 2 vols. 50s. net.—The publication of the second volume of this work brings to completion an undertaking which has called for an extensive knowledge of all kinds of furniture, and the result is a veritable encyclopædia of the subject to which collectors and designers especially, but also illustrators and painters who introduce furniture into their compositions, may consult with profit and advantage. The work as a whole contains one hundred plates in colour mounted on grey paper and representing choice specimens of furniture belonging to various periods and countries, while distributed throughout the letterpress are a thousand illustrations of complete articles or details drawn in pen and ink.

## Reviews and Notices

Besides dealing with the furniture of various periods and countries, including colonial furniture in America, the work contains instructive chapters on collecting and the perils besetting it; modes of ornament in decorative furniture; the bed, the cradle, and the cot; and a tabulated statement of the woods used for furniture; the work closing with a classified bibliography, a glossary of terms, and a copious index.

*Wild Flowers as they grow.* Photographed in colour direct from nature by H. ESSENHIGH CORKE, F.R.P.S., with descriptive text by G. CLARKE NUTTALL, B.Sc. First and Second Series. (London: Cassell and Co.) 5s. net per vol.—These two volumes are well worth the attention of naturalists on account of the excellent photographs of more or less familiar wild flowers which they contain, and the novice in botany will find much instruction and entertaining reading in the notes by Mr. Nuttall.

*Chushingura.* Translated by JUKICHI INOUÉ. (Tokyo: Nakanishi-Ya.) Some seventeen years ago a translation appeared by Mr. Inoué of this well-known Japanese historical play, and the editions having been exhausted, a new and fuller translation has now been made by him, to which he has added a lengthy and informing introduction which will be found to be of great value to the Western reader. The reproductions in the original colours of Hokusai's well-known prints in illustration of the principal scenes of the play add greatly to the interest and value of the book. The volume is in all respects satisfactory, and an evidence of the care and skill exercised by the publishers in the various details of its presentment.

We have on a past occasion referred to the re-issue in a cheaper form of the volumes composing Duckworth and Co.'s "Library of Art," a series which has for its aim to put readers in possession of really authoritative accounts of the achievements of the Great Masters and Schools of Painting and Sculpture through the pens of writers whose competence is unquestionable. Among the volumes recently reissued are L. Dimier's *French Painting in the XVI Century*, and Sir Charles Holroyd's *Michael Angelo Buonarroti*, the latter a revised edition embodying some corrections made necessary by the publication of Condivi's *Life of Michael Angelo* in English as well as others. Two quite new volumes have also been added to the series—a brief but illuminating study of *The Painters of the School of Ferrara*, by Prof. E. G. Gardner, and another of *The Painters of the School of Seville*, written by N. Sentenach and translated by Mrs.

Steuart Erskine. In the account of Murillo's *Sr. Anthony* in the latter the omission of a decimal point has been responsible for an amusing blunder, the dimensions of this picture being given as 560 metres in height and 375 metres in width! These volumes, which are issued at 5s. net, are illustrated with reproductions and are neatly bound.

The fourth annual volume of *Art Prices Current*, covering the season of 1910-11, embodies several improvements which greatly enhance the utility of this valuable record of sales. Besides containing a complete list of the pictures, drawings, engravings, and etchings sold at Christie's during the season, the volume, which now consists of nearly 900 pages of close print, gives a careful selection of works sold in the auction-rooms of Messrs. Sotheby and Messrs. Puttick and Simpson; but the special feature of the new volume is the amplification of the Index, which occupies over 150 pages and gives after the names of the artists the full titles of their works that have been sold. This improvement will be greatly appreciated by those who have to refer constantly to sale records. The volume is edited by Mr. G. Ingram Smyth and published at the offices of "The Fine Art Trade Journal" at the price of 21s.

The new volume of *The Year's Art* (Hutchinson and Co. 5s. net), though a little late, makes a welcome appearance with its encyclopedic store of information. The matter has been carefully revised to the end of 1911.

The German analogue of *The Year's Art*, though minus illustrations, *Dressler's Kunstjahrbuch*, which with its issue for 1911-12 enters on the sixth year of its existence, contains something like 900 pages of closely but clearly printed matter bearing on art in Germany and in German Austria and Switzerland, conveniently grouped into five sections. It is published at 16 marks by the Stillersche Hof- und Universitäts-Buchhandlung at Rostock in Mecklenburg.

Of late there has been a growing disposition on the part of business firms to pay attention to the artistic appearance of the circulars and booklets they issue in connection with their business. We are reminded of this tendency by a little brochure which Messrs. Heal and Son of Tottenham Court Road are distributing under the title of "The Evolution of 'Fouraces,'" a country house furnished by them. In its coloured illustrations of interiors, its attractive cover and other details, this brochure affords a good example of the tendency referred to. Messrs. Heal were awarded a silver medal at the recent Turin Exhibition.

THE LAY FIGURE: ON A  
DECORATIVE ALLIANCE.

"I want to plead for a closer association between the different forms of artistic effort," said the Art Critic. "I mean that I want to see the arts of architecture, sculpture, and painting brought into such intimate relation that each will take its full share in building up a complete decorative result."

"But surely that association already exists," objected the Architect. "You cannot complain of any neglect of either sculpture or painting in modern architectural work. Both play parts of real importance in every architectural scheme that has any pretensions to completeness."

"I am not so sure about that," returned the Critic. "I am quite prepared to admit that sculpture has during recent years regained much of its earlier status as a valued ally of architecture, but I cannot see that painting has been admitted to anything like the same degree of intimacy."

"Now you mention it, I hardly think I can recall many examples of important mural decoration in modern buildings," commented the Man with the Red Tie; "and I do not fancy that architects nowadays have any particular liking for painting as a means of completing an architectural effect."

"Precisely; that is what I would imply," agreed the Critic. "Sculpture is given a fair chance, painting is not; and therefore the alliance I am asking for has not been brought within the range of practical art politics. I want to see things more equitably arranged."

"You are forgetting, I fancy, that modern buildings are usually decorated and that architects do reckon on the use of colour to give a proper finish to their designs," said the Architect. "Is not that evidence that they recognise the value of the painter's collaboration and that they are quite ready to give him his proper chances?"

"As far as it goes it is evidence that the collaboration of the painter is necessary," replied the Critic; "but I contend that it does not go far enough. The colour decoration of a building is as a rule a sort of after-thought, not a matter contemplated and provided for in the original design."

"And it is a matter about which the architect concerns himself so little that as often as not he leaves it entirely in the hands of the local builder and decorator, who takes a contract for the job at

so much a square yard," put in the Man with the Red Tie.

"Well, even if it were true that the painter does not play as important a part in architectural decoration as you think he should, does that matter so much?" inquired the Architect. "There is such a range of coloured building materials—marbles, different kinds of wood, and so on—now available that painting seems to me to be really superfluous."

"Ah, now we are getting at the point of the argument," cried the Critic. "Painting is superfluous! That is the attitude which many people are taking up to-day and it is an attitude to which I very strongly object. I say there can be no perfect decorative achievement unless architecture, sculpture, and painting contribute to it in something like equal shares."

"Do you suggest that the architect in making his design for a building should invent opportunities for the painter, and should contemplate intervention on the part of the painter as a matter of course?" asked the Architect.

"Most certainly I do," returned the Critic. "In a public building, or, indeed, in any large building, he should recognise that significant mural paintings, placed in spaces suitably planned and so treated that they form an essential part of the architectural scheme, have a vital and emphatic interest; and in elaborating that scheme he should take into account the part which the painter may be called upon to play. The painter would be in this case subordinate to the architect, but that would be a very different thing to ignoring him altogether. But in a domestic building the architect should remember that the easel picture is needed to give the note of artistic completeness to the rooms and to provide the proper surroundings for men of taste. Here he must subordinate himself to the painter and frankly accept certain limitations which will affect his freedom of action. He must plan with consideration for the paintings that are permanently or temporarily, as the case may be, to be brought into association with the architecture for which he is responsible."

"Then you think that the architect and the painter should work in collaboration, and that the painter should have a say in the planning of the building, because he has to fill spaces which the architect must leave for him," said the Architect.

"Collaboration, alliance, call it what you like," laughed the Critic. "I do think they ought to work together for the good of art, and that they should help one another." THE LAY FIGURE.





MR. SPEAKER GULLY (AFTERWARDS FIRST  
VISCOUNT SELBY). BY SIR GEORGE REID.



## Sir George Reid's Portraits

### THE PORTRAITS OF SIR GEORGE REID, R.S.A. BY A. STODART WALKER.

OUR interest in Raeburn is not merely confined to an admiration for his masterly use of paint and his never-failing skill as a draughtsman. The historian is grateful to him for a picture gallery of the famous Scots men and women of his time, which has assisted us greatly in a realisation of character. To Sir George Reid posterity will owe a similar debt. There are few men who have taken a foremost place in the making of modern Scotland that have escaped the genius of his brush, and the only possible drawback to such a fact is that eventually the Scottish National Portrait Gallery may complain of an *embarras de richesses*. And Sir George Reid's unerring ability to secure the likeness of his sitter—with a certainty that few painters have ever exceeded—is a

matter for which the future will not fail to express gratitude.

Born in 1841 in Aberdeen, the future President of the Royal Scottish Academy came of a family which gave three brothers to the sum of Scottish painting. Two younger brothers, Archibald and Sam, achieved notable success in the craft, the former, indeed, in some of his canvases claiming a right to no mediocre position in the history of Scottish landscape painting. After study in his native city and in Edinburgh, Mr. George Reid proceeded to Holland as a pupil of Mollinger, where, as a fellow-student with Artz, he imbibed a good deal of the best elements of the Dutch renaissance as expressed by his master, Bosboom, Roelofs, and Weissenbruch, and which was to come to further maturity in the work of Mesdag, Mauve, and the brothers Maris. From the studio of Mollinger Reid passed to Paris, where he painted under Yvon, and before returning home spent



LORD RAYLEIGH, O.M.  
LV. No. 229.—APRIL 1912.

BY SIR GEORGE REID  
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## Sir George Reid's Portraits

some time at The Hague with his friend Josef Israels.

The young Scotsman was not long in attracting the attention of his contemporaries by the strength and vigour of his portraits and the unerring capacity of securing a likeness, of which we have spoken. His election to the Associateship of the Royal Scottish Academy took place in 1870, to the full membership in 1877. Seven years later he took up his residence in the Scottish capital, and in 1891 succeeded Sir William Fettes Douglas as President of the Academy. This post he held till 1902, when he resigned, and was succeeded by Sir James Guthrie.

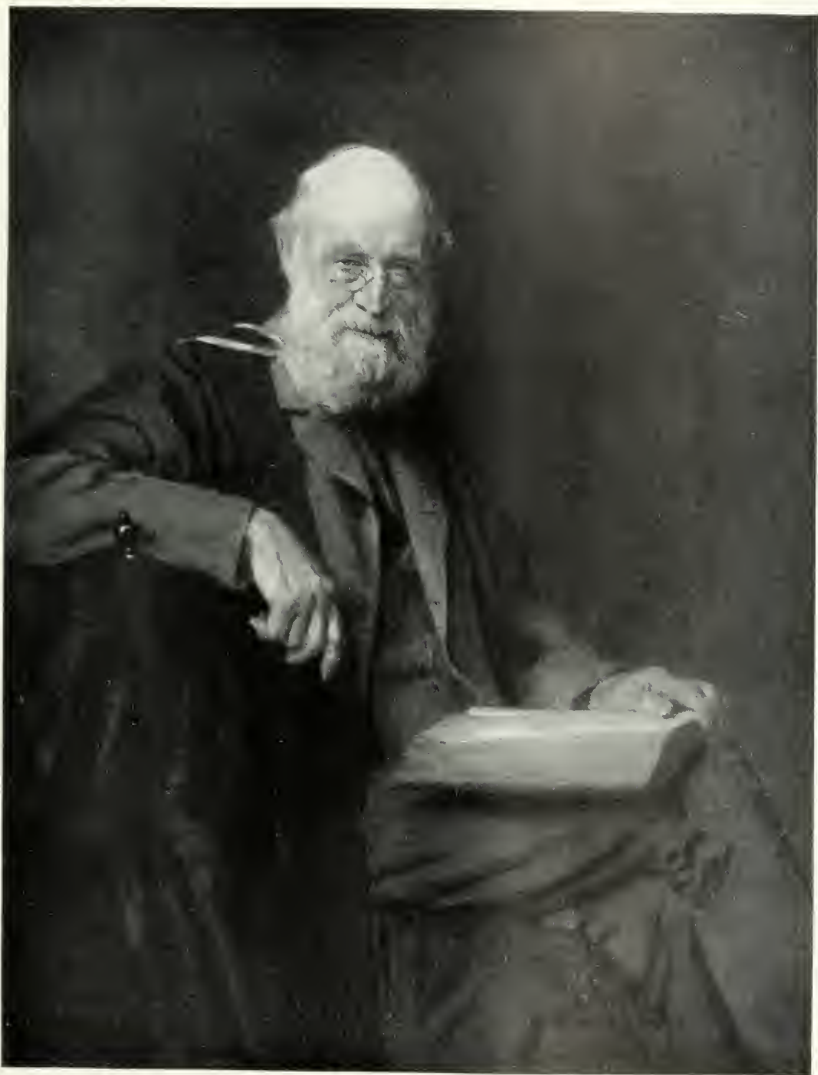
Like Raeburn, Sir George Reid's field of action has not been confined to his native country. Since his resignation of the Presidency in 1902 he has lived a great deal in London, and has painted many men in the public services, in Parliamentary life, the Church, law, medicine, science, and letters. In fact, most of his recent portraits have been executed in England, the more notable of which have been those of the present Lord Chancellor, Lord Loreburn, and his predecessor, Lord Halsbury, and that of the Bishop of Salisbury.

Sir George Reid is exclusively a painter of men. We cannot recall a portrait of a woman. This fact is indicative of the *métier* of the painter and of the limitations of his masterly art. For if there be one note more than another which predominates in Sir George Reid's work it is virility, the masculine element as opposed to the feminine. There is nothing over-suave, tender, delicate, or diffident in the psychological note. It is manhood writ large, manhood at its most assertive phase, often verging into challenge and defiance. There is no limp lay figure within the clothes, no putty vertebra, no anæmic blood. Sir George Reid seems to glory in uncommon strength, to present a man rejoicing in his manhood, trenchant,

assertive, occasionally even fierce. Ruskin in his "Aratra Pentelici" pointed out how different were the plastic presentations of the Greeks in time of war and in periods of peace—how in time of war the hair was ruffled and tossed; in peace, smooth and straight. If the analogy would hold good, Sir George Reid's men are out for war, all their vigour and potential force are summoned to the front. They are men in a world of action, not in a world of dreams. When he painted *John Stuart Blackie* for the Scottish National Collections, he presented him not as the thoughtful scholar of the study, but as the man of fire of the public platform hurling epigrammatic thunderbolts at his southern neighbours. He did not pause to inquire which elements in Professor Blackie were the most essential in that complex character; he seized the one that was most evident to him, and which, in Blackie's case at least, was most in accord with the popular conception of the man. The delicate undercurrents of tenderness and poetry are intentionally neglected so as not to interfere with the presentation of the man as Happy Warrior, a designation which Blackie



THE RT. REV. JAMES MOORHOUSE, D.D. (BISHOP OF MANCHESTER, 1886-1903)  
BY SIR GEORGE REID



PROF. GEORGE DOWNING LIVEING, F.R.S.  
BY SIR GEORGE REID



THE EARL OF HALSBURY  
BY SIR GEORGE REID

## Sir George Reid's Portraits

applied to himself. The same point of view is evident in *The Rev. Dr. Mitchell*, in *Dr. Walter Smith*, and *Thomas Graham Murray*. Indeed, in his presentation of Church dignitaries he paints them as members of a Church Militant. Behind his Scottish divines stands the full defiance of the Solemn League and Covenant and the Thirty-nine Articles. When you look into their faces you think of Drumclog and Airds Moss, of John Knox and Andrew Melville.

Sir George Reid's Scotsmen could never be anything else than men of the Don and the Dee, the Clyde and the Forth. They carry their country on their shoulders, in the conscious independence of the eyes, in the ruggedness of the cheek. Sir James Guthrie's men of the north are not emphatically Scottish. Always full of character, they do not bear their sign-manual of nationality so characteristically as do those of his predecessor. If Guthrie had painted Thomas Carlyle, he would

have seen him with the eyes of Whistler, upon which vision he would have superimposed his own insight into the spiritual significance of his sitter. If Sir George Reid had painted the Chelsea sage, he would have presented him as the Thunderer full armed against the battalions of sham and humbug, and the Lowland Scot in him would have called to you with the murmur of the Tweed and the war-cry of the Border riever.

The decorative principles as practised by Whistler and the members of the Glasgow and other modern schools are not to be sought for in a portrait by Reid. He does not use his sitter merely as the centre for a scheme of colour. At his worst—which is never bad—the background is a negligible quantity; at his best—which is superlatively fine—it does not share with any sense of equality in the importance of the general design. This design is never complex. Its very simplicity has led some to belittle the artistic achievement. But we are

convinced that the simplicity of the design is intentional as directing the eye to the character of the person presented more than to the decorative quality of the canvas. The critics of Sir George Reid who find the first virtue in complete tonality hasten to compare one of his portraits with those of men who are enthusiasts for tonal decoration in portraiture. Whether such a comparison is relevant is another matter. It all depends on the object aimed at by the painter. Sir George Reid might argue that what is called the decorative school is apt to belittle the sitter at the expense of the general scheme. This criticism might apply to such a master as Mr. William Nicholson, not by any means always, but occasionally, and it applies here and there to his gifted colleague, Mr. Orpen. If objection can be taken to Sir George Reid's direct and forceful method, it is that the portrait is apt to give the impression of being quickly laid down on the canvas, and not, as it were, growing slowly out of the paint into superb life, as is the case with the best examples of Sir James Guthrie and Mr. Walton. This was more evident in some early portraits, but in his later successes, such as the *Tom Morris* and *The Earl of Halsbury*, the painter seems to have had a fuller consciousness of the need of a more uniform pictorial method.



EARL LOREBURN, LORD CHANCELLOR

BY SIR GEORGE REID

## *Sir George Reid's Portraits*

To achieve a purely decorative scheme would, we are convinced, deter much from the ambition aimed at by Sir George Reid, which is to allow nothing to detract from the directness and force and character of the portrait, even at the expense of mere stylistic effects. There is no self-conscious artistry in his work, no decorative fantasies, no running riot in bold juxtapositions of pigment.

Sir George Reid, with Mr. Lorimer and Mr. Robert Gibb, may be called the last of the Old Guard who still continued in active and honourable service after the Scottish citadel was captured by the revolutionaries. At first the contrast between the two schools was striking. The early portraits of such men as Lavery, Henry, Walton, and Roche (Guthrie from the first was more than a mere colourist) made no pretence of digging into character. The sitter was merely part of a scheme of decoration, occasionally a mere clothes-horse for attractive drapery. The mental and moral capacities of the model were discarded or sacrificed for the merely tonal and decorative aims of the painter. It was not till later that the new men became heirs to the national instinct for character, which enabled them to present personality along with consciously balanced and decorative effects. During the stages of this movement from colour up to colour and character Sir George Reid went, as before, straight to the sitter and demanded more from him than from his environment, keeping to his preference for the essentials of the subject rather than the decorative possibilities of his surroundings. Having fought many tough battles, the new men emerged victorious and became the vogue, and it is noteworthy that when the flood of sympathy was flowing in their direction a man like Sir George Reid was never stranded on the mud. His unflinching, trenchant manipulation in his forceful presentation of the human face, his very indifference to the new religion of art, attracted the admiration even of his antagonists, who were compelled to admit that of all Scottish painters he gave the impression of handling the surest brush.

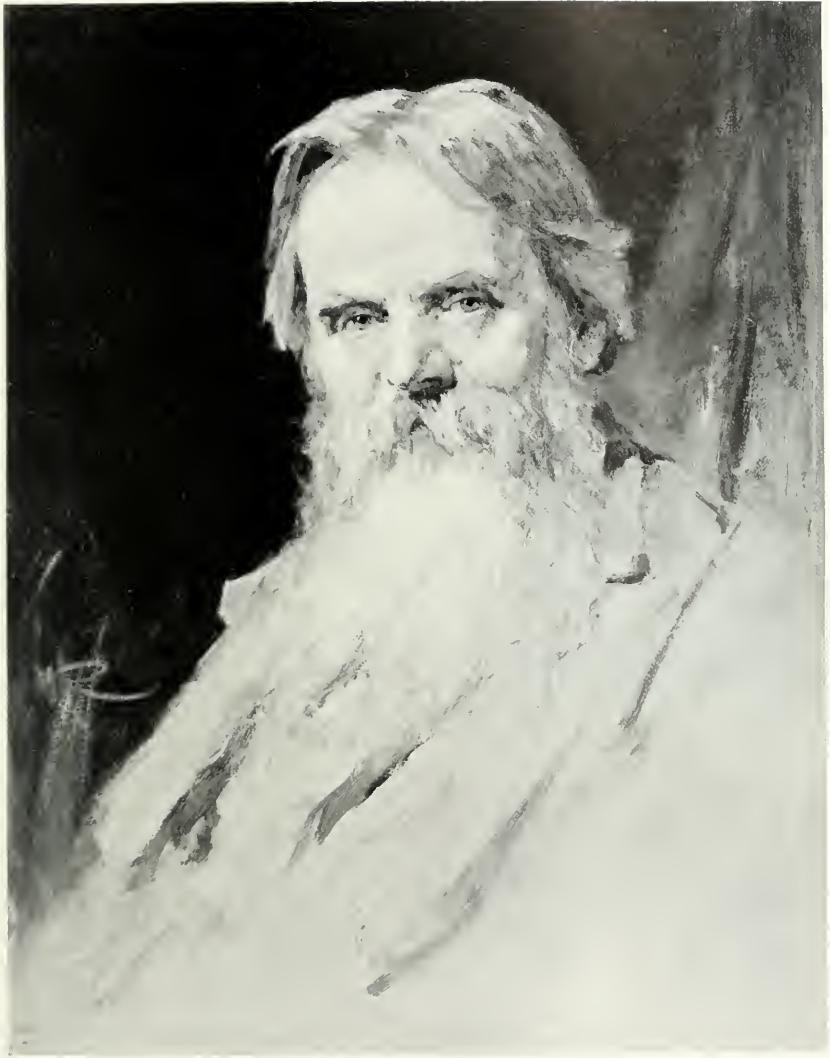
There never was anything experimental or tentative in the canvases of Sir George Reid. Whatever their limitations, they were always authoritative, definite, full of a sense of power. The preference which the younger men showed for low tone, though given to fullness of pitch and truth in values, and their tendencies to greyish, often apparently colourless harmonies, made the older men, with their strong colour and richness of surface, appear, by contrast, rather crude and sometimes garish; but when the eye had become accustomed to the contrast, and when the future of the paint was considered as well as the present, there were those—there are still those—who “put their money” on the older men, and these latter, though they may not paint poetry, yet know full well the value of inspired prose, and who is to say which is on the higher plane of art? Two such men as Sir James Guthrie and Sir George Reid are great in different



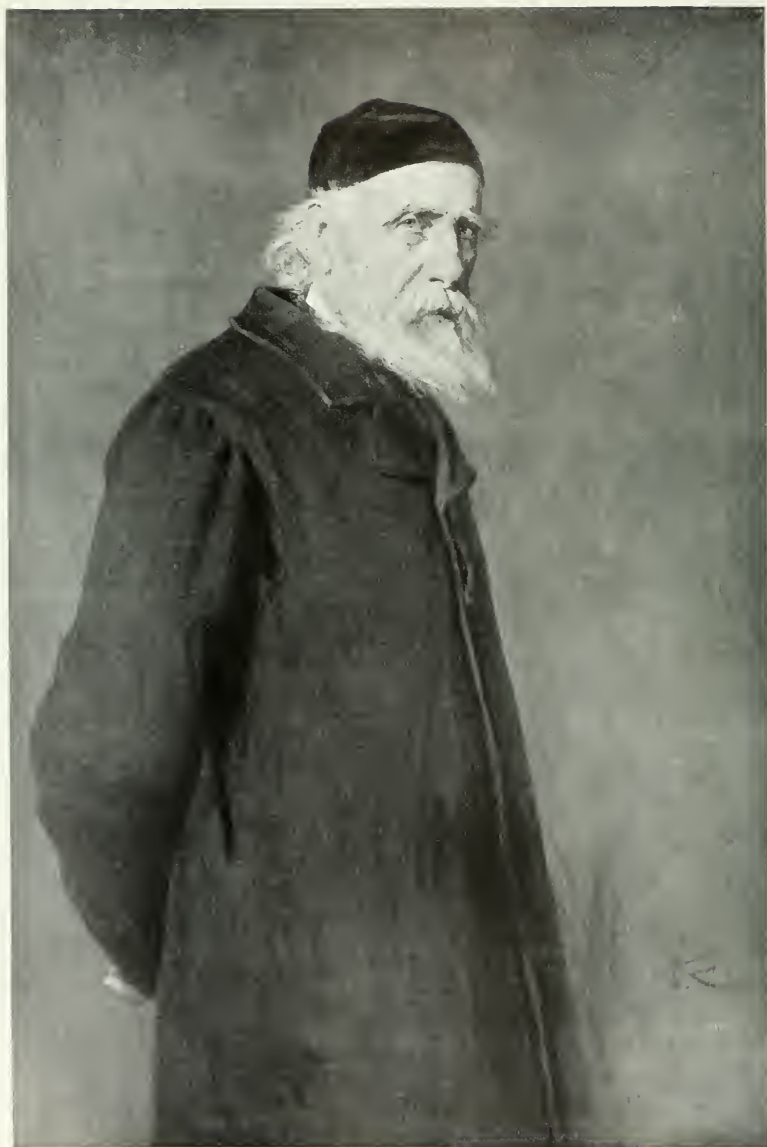
PROF. JOHN STUART BLACKIE

BY SIR GEORGE REID

(National Portrait Gallery, Edinburgh)



W. HOLMAN HUNT, O.M.  
BY SIR GEORGE REID



THE REV. PROF. MITCHELL, D.D., OF  
ST. ANDREWS. BY SIR GEORGE REID



## Sir George Reid's Portraits

directions—one by the subtle insights into high moments of spiritualisation, wedded to an unerring capacity of presenting delicate tonal harmonies; the other by his vice-like grip of the more evident likeness of the sitter, combined with a power and a mastery of his medium, which names him as one of the greatest constructive draughtsmen that Scotland has ever produced.

Of modern portraiture that counts we find varied tendencies. There is the purely decorative painter who is scarcely troubled at all with the problems presented by the character of the sitter, but is content if he can produce an attractive colour-scheme with a note of distinction. The late Robert Brough, in most of the phases of his brilliant art, was one of these, and it is expressed markedly by many of the young men of to-day, notably Mr. Glyn Philpot. Mr. J. J. Shannon, Mr. George Henry, and Mr. John Lavery, keenly alive to decorative qualities, are ahead of Mr. Philpot in their attempt to blend decoration

with character-drawing, which unity reaches its highest expression in Sir James Guthrie, more subtle, if less daring and determined in technique, than Mr. Sargent. For delicate shades of character, indeed, Guthrie is at the apotheosis. Mr. Orpen, Mr. Nicholson, and Mr. John, more virile than either Mr. Shannon or Mr. Lavery, though lacking their occasional graces, never attempt that minute analysis of spiritualisation which is characteristic of Sir James Guthrie, yet never leave us unsatisfied by an over-emphasis of the merely decorative side of their art. Sir George Reid, on the other hand, is never closely analytical, Meredithian, soul-searching. He is content to make his man appear a man, to leave the essential feminine which exists in most refined natures alone, and to confine himself to the necessary qualities which make a man a man. Occasionally in doing so he approaches to crudeness, to hard and unsympathetic drawing. But in all men *corruptio optimi pessima*, and Sir George

Reid's comparative failures have always sprung from the virtue within him. Living in an age when art is seething with revolution, he has remained a constitutionalist and has worked out his ideals despite the vogue and the coterie, and has never for one moment lost status or caste. To some minds he may appear an anachronism. To make a literary parallel, he is of the school of Walter Scott more than that of George Meredith. He sees man as a thing of sinew, not a thing of introspection. In dealing with faces, sometimes his colour is harsh, his lighting forced, the drawing hard—super-definitive. But, as we said before, to be lacking in defects is to be lacking in originality. And though he is sometimes over-vigorous, he is never violent. If simple truth, sincerity, and good faith are the characteristics of eternal works, then his position is assured, despite those who find nothing but philistinism in noble attributes.

For there is something which comes to us from a portrait by Sir George Reid which we are philistine enough to name by the word



TOM MORRIS

BY SIR GEORGE REID

"healthy." "In all my art," wrote George Meredith to the present writer, "I have tried to take the healthy estimate of life." That from the introspective and searching mind of our greatest modern novelist is sufficient for us. Look round the walls of a present-day exhibition and there is much to admire, a great deal to interest, not a little to charm—art that alarms and sometimes offends. Here is art dying, there is art springing into life. We see art evolving out of itself to newer phases of art, or harking back to some more certain stand-points. Here is art sicklied o'er with the pale cast of too much thought, there is art with no thought at all. Here is form without colour, there is colour without form. They each speak to us a different message, proving not only their own worth but our worth too. A portrait by Sir George Reid comes to us with no uncertain note, reminding us not of the museum or the dissecting-room, the cockpit or the mortuary, but of life at its plenitude, breast forward, strong of limb, courageous at heart, unconquered, unafraid. There may be nothing romantic, little even subtly sympathetic, nothing calling to us intimately; but there is a clarion ring of strong life, strongly portrayed, and that is something which art need not disdain. Mankind is not studied by Sir George Reid as a god would regard him from Mount Olympus; neither is he studied from the underworld, from where not a few of our craftsmen are accustomed to take their stand. He paints men who seem, in the words of Mr. Kipling,

To take their mirth in the joy  
of the earth—  
They dare not grieve for her  
pain.  
They know of toil and the end  
of toil:  
They know God's law is  
plain;

and who aspire to work out  
their days not in peeping  
and botanising on their own  
graves, but doing their duty  
"in honour and clean  
mirth."

NEW SCHOOL OF COLOUR-  
PRINTING FOR ARTISTS. BY  
MALCOLM C. SALAMAN.

FASHION, in its cult of the eighteenth century, having discovered, or, rather, rediscovered, the decorative charm of the colour-printed stipple engravings and mezzotints of the old English engravers, and the aquatints of the French, has of late years decreed that these things shall be keenly sought for, and shall consequently become more and more costly. So, while the convenient and adaptable three-colour process—a mechanical method of reproduction based on true artistic principles—is answering the ever-increasing popular demand for the colour-print in book and periodical, the amateur with the long purse, who can back his fancy—or what the collecting-fashion tells him ought to be his fancy—at Christie's or the Bond Street dealers, points with pride, such as



"A CHILD OF THE PEOPLE"

BY W. LEE HANKEY



"THE FISH MARKET, ÉTAPLES."  
BY W. LEE HANKEY.



## *New School of Colour-Printing*

that of the art collector who has discovered what he believes to be a genuine Rembrandt on a nameless canvas, to the J. R. Smiths and William Wards, the Bartolozzis and Burkes, upon his walls, or maybe to the Debucourts and Janinets, for he rarely collects both English and French. And, as he draws your attention to the brilliant and delicate quality of the colour-printing, he will tell you, with an air suggesting that he, as possessor, shares in the superiority, that "They can't do that sort of thing nowadays. It's a lost art."

This, of course, is a mere parrot-phrase, the parrot-phrase of the collector who accepts all the craft of the eighteenth century as fine art, and ignores, or does not attempt to understand, the art of his own day. Colour-printing from metal plates is by no means a lost art. On the contrary, there has lately been a very lively revival of it, and this revival constitutes a movement of far more

real artistic significance and importance than was the industry, so active in the later eighteenth century and earlier nineteenth, of printing in colours the almost invariably reproductive stipple and mezzotint engravings, generally after the plates had given off the required number of monochrome impressions, and the engraved surface had begun to show signs of wear from the printing. Seldom was it that the old English colour-prints—or the French, too, for the matter of that, with the notable exception of Debucourt—were designed by the engraver; and, even when they were so, as in the case of certain favourite prints by J. R. Smith, William Ward, P. W. Tomkins, and Thomas Cheesman, it can hardly be said that they were engraved primarily for printing in colours, as were generally the old French colour-engravings. On the other hand, in the case of the modern English colour-print, as produced by the members

of the Society of Graver-Printers in Colour, it is throughout the work of one artist. The rules of this society insist that the artist shall engrave and print his own design, whatever method of expression he employs, whether it be a number of wood-blocks after the manner of the Japanese, or lithography with a different stone for each tint, or single-plate printing as the English eighteenth-century men used it, or the superimposed multiplate process introduced by Le Blon and later perfected by Debucourt and Janinet. The great point is—and here the modern maker of colour-prints challenges the old on the side of artistic significance—that in his hands it is a medium for personal artistic expression, not for the mere reproduction of the designs of others.

Very important, by the way, in connection with the artistic colour-print is the necessity of issuing it in a limited edition, which from the collector's point of view is a matter of considerable interest. When the artist has engraved his several plates and taken impressions of them, one over the other, with their respective tints blended according to his original scheme of harmony, he will invariably try another arrangement or sequence of colours, in the hope of getting a more charming result in the second proof. So he may substitute the red plate for the green, or the blue for the yellow, and so on



## New School of Colour-Printing

and thus, in his experimental efforts to satisfy his own colour-sense and sensitiveness to tone, he will probably produce a series of prints, differing perhaps appreciably, or perhaps only subtly, any one of which may appeal to the individual taste of a particular collector. A very important matter this; for the fact is, the artist-printer can never exactly reproduce his work, and consequently each proof is to all intents and purposes an original work of art, and not a mere piece of craftsmanship.

This article, however, is not concerned with the various forms of colour-printing exemplified in the exhibitions of the society just named, but rather with the teaching of that particular method of engraving metal plates for colour-impressions which, after some ten years of experiments and experience, Mr. William Lee Hankey has found produces the best results. His method is that by which, with a key-plate bearing the etched outline of the design—soft ground being generally used because of its sympathetic quality—the colour is conveyed by a number of separate plates on each of which is aquatinted that portion of the design required to take a particular tint. This is, of course, true colour-printing, and it must in no sense be confounded with that questionable thing the line-etching that has been adventitiously embellished with tints, whereas its artistic *raison d'être* is its suggestive power in monochrome.

But now, without more preface, let us make our way to the School of Colour-Printing, at 26 St. Peter's Square, Hammer-smith, where we shall find Mr. Lee Hankey and his able and enthusiastic collaborator, Mr. Nelson Dawson, busily engaged in teaching a number of earnest students, including some who, like themselves, have won distinction as painters, how to express themselves through the medium of the colour-print.

Here, as we go from room to room, we shall see the key-plate in preparation, one student, perhaps, drawing his design on the thin paper stretched over a soft-grounded plate, while another has reached the acid-bath stage, and Mr. Lee Hankey stops to tell him, among other useful things, that, as a general rule, the older the acid is, the better for use. Next, we shall visit the room where the dust-boxes are, for laying the aquatint ground, and here we shall learn one or two very important

matters. In the first place, although there is no doubt that a spirit ground, such as the old English aquatinters used, produces by far the most beautiful results, the uncertainties of the London atmosphere make it exceedingly difficult to obtain. The air must be dry, warm, and clear; damp and dust being fatal to spirit grounds that can be relied upon for evenness of tones required. Therefore, at present the dust ground, which, by the way, the old French aquatinters chiefly used, is that generally employed at the School of Colour-Printing. And here there are differences in producing the ground, resulting from experience. When a rich, deep ground is required, powdered asphaltum is used, as being less likely to crumble away from the action of the acid. For a lighter ground, however, powdered resin is preferred, since it produces a ground which is more easily fixed. Less heat is required for this,



"CONCARNEAU SARDINE BOATS"

BY C. I. HOBSON



*Charles L. Courtney Journal at Paris*



"SUR LA PLACE." BY  
MABEL LEE HANKEY.







"SCOTCH HERRING BOATS AT SEA"

BY NELSON DAWSON

and, as every etcher knows, heat tends to soften the metal. Separate boxes are kept for the use of asphaltum or of resin, and the pupils are taught very thoroughly every detail in the laying and fixing of grounds, of biting and stopping-out, for on the successful aquatinting or the various patterns of tone on the several plates, the general result of the colour-printing largely depends. The light tones, for instance, are generally deeply bitten, the lightness depending upon the tint. Mr. Lee Hankey himself, by the way, often uses various textures for laying his grounds, such as silk or cambric handkerchiefs, canvas, and so on, but I do not know whether he encourages experiments of that kind on the part of his pupils at the school.

When the key-plate is etched with the outline and the various plates are aquatinted, a most important point is securing an absolutely accurate register, so that the several plates may be superimposed with perfect exactness. This was the problem which Le Blon, with his remarkable colour-printed mezzotints

in the seventeen-twenties, never rightly solved, while the eighteenth-century French colour-printers could not manage it without leaving holes in the margins of their prints. Mr. Lee Hankey and Mr. Dawson, however, have solved this problem of register, so that they and their pupils can print one plate over the other with unflinching exactness. For the coloured inks, they grind the ordinary refined colour-powder with strong oil until it reaches a thick consistency like treacle. Taking a hint from an allusion, in our own "Old English Colour-Prints," to the eighteenth-century printers' occasional device of dusting a little dry colour on to the moist to heighten tones, Mr. Lee Hankey is now engaged on experiments with printing from dry colours, and, from the results so far, he thinks the achievement of greater transparency quite possible. The application of the colours to the aquatinted portions of the plates, the careful wiping away of superfluous colour, the warming of the plates and passing them through the press,

## New School of Colour-Printing

the inking and printing of the monochrome plate last of all, needless to say are processes of the utmost delicacy, demanding considerable care, skill, artistic taste, and sensitiveness.

Every detail, as the student proceeds in the making of his colour-prints, is supervised by Mr. Lee Hankey or Mr. Dawson, who have both attained expert skill in the art, although, recognising that it offers still greater and richer possibilities of pictorial expression, they are continually working to develop and improve the technique. But it is only in the matter of the technique of what they consider to be the most legitimate form of colour-printing—as opposed to the single-plate process, which they have discarded, although some other talented artists still favour it—that these teachers exercise influence over their pupils. Subject and design they leave entirely to the choice of the pupils themselves, who are thus encouraged to express their artistic individualities through the medium of the colour-printed copperplate. Of course the essentially decorative character of the colour-print is always kept in view, but the range of subject possible to it is very wide, how

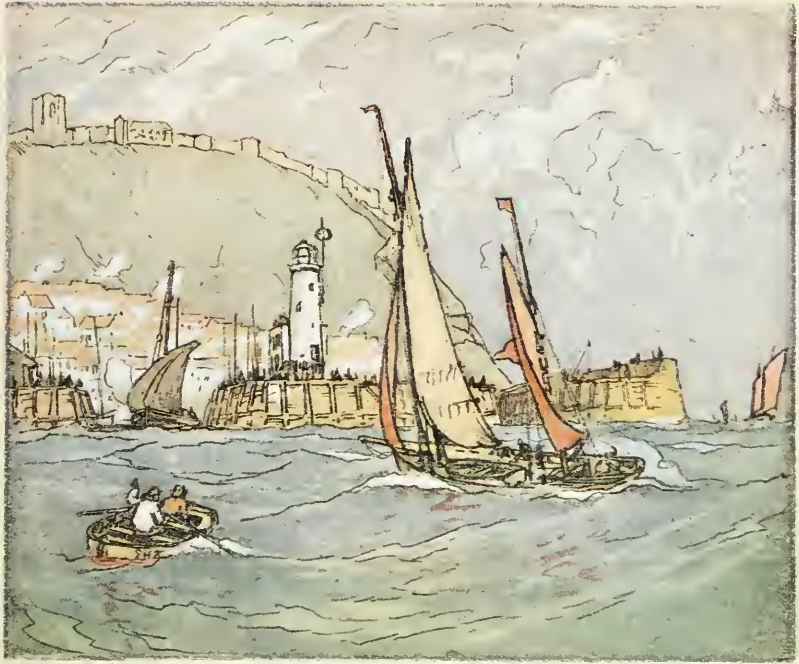
wide may in some measure be gauged by looking round the walls of the exhibition rooms at the school in St. Peter's Square. There we may find landscape and seascape, figure subjects, portraits, and decorative studies of the nude, and in all the charm of harmonious colour. A small selection from the prints that have recently been done at the School of Colour-Printing is reproduced here, although it is unfortunately not possible to show all the plates in colour.

First, the masters. *The Fishmarket at Étapes* is a large impressive print by Mr. Lee Hankey, rich in its seven tones of colour admirably harmonised, with a fine glow of light splendidly balanced by deep shadows. The composition is admirable; the drawing of the well-grouped figures is instinct with vitality and character. This was printed from six plates, and so far it represents Mr. Lee Hankey's most ambitious essay in colour-printing. It is a complete picture. Very quaint in arrangement is *A Child of the People*, with its green, red, yellow, and purple tones, all combined, in four separate printings one over the



"LES TROIS PÊCHEUSES D'ÉTAPLES"

BY NELSON DAWSON





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other, to produce the deep rich black of the child's cloak. I wish it had been possible to reproduce here also *The Patchwork Quilt* and *The Moon and I*, two of Mr. Lee Hankey's most appealing colour-prints, delightful in their pictorial sentiment. The vigorous, breezy marine pieces of that admirable draughtsman and painter of the sea and shipping, and the folk who live by the sea, Mr. Nelson Dawson, are represented here by three characteristic prints. *Scarborough* we give in its own harmonious tones of green, grey, and brown—a very live pictorial vision. In this, as in *Scotch Herring Boats at Sea*, Mr. Dawson has been very happy in suggesting the actual movement of wind and water and craft. *Les Trois Pêcheuses à Étapes* is also vivid with the character of the scene. One may mention that a representative selection of the colour-prints of Mr. Lee Hankey and Mr. Nelson Dawson is shortly to be exhibited by the Fine Art Society.

Now, the pupils. Here is the attractive broadly treated landscape *On the Downs*, which we reproduce in colour, by Mr. Robert Little, the well-known water-colour painter, and, as might be expected from his quality as a painter, the colour-scheme, with its boldly contrasted blues and greens, in flat surfaces of tone, and a warm russet glow, is harmoniously decorative. Not less, perhaps even more, tenderly charming in its green and red tones, with its sky of pale blue and white clouds, is *The Bridge*. Grace and originality of design combined with happy colour-harmony characterise the prints of Mrs. Mabel Lee Hankey, a pupil of whom her husband may be justly proud. We give here, in colours, her *Sur la Place*, with its delicate green, blue, and yellow tones, relieved by the note of deep brown. The treatment of her figure-subjects, notably in *Home* and *A Portrait*, and *The Blue Gown*, is always engagingly unconventional. The clever design of Miss A. Sterndale Bennett's *A Venetian Canal* is effectively printed in an

arrangement of brown, red, blue, and grey. In Mr. C. I. Hobson's *Concarneau Sardine Boats* the black hulls and brown sails make an impressive pictorial scheme with the green of the water. But, in this class of boat, is not the mainmast always the taller of the two? Mr. C. F. Ingerson's *November* is frankly decorative in the pattern formed by the rhythmic sweep of line and curve in the bare tree and the reeds of the foreground and the great rolling clouds. The yellow, green, brown, and blue tints are in a sombre key. Among other promising pupils whose prints are noteworthy one may mention Mrs. Edith B. Dawson, Miss A. Gaskell Pike, and Mr. E. Barnard Lintott.

It is a good thing for their *confrères* who wish to seek fresh expression through the medium of colour, engraving, that two interesting artists like Mr. Lee Hankey and Mr. Dawson are making the way



"A VENETIAN CANAL"

BY MISS A. STERDALE BENNETT

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easier for them by offering, at their School of Colour-Printing, the valuable results of their own experiments in reviving an old technique easily suitable to the medium in its modern manner. They are both convinced that there is a great future for the original colour-print, that it is an art capable of almost limitless development, expressive as well as decorative, and that it must be possible to produce from metal plates the whole gamut of colour-tones as luminously beautiful as the Japanese colour-printers and certain of their European followers have obtained from a series of wood-blocks. And this reminds me to add that, in response to a desire on the part of some of the students, as well as several painters who have been fired with ambition to emulate these examples, the teaching of the school has recently been extended to embrace wood-block cutting for colour-printing according to the Japanese method. Mr. Dawson, having practised this technique for some years past, and exhibited his coloured woodcuts, has taken charge of this new branch of the school's teaching. So already pupils are learning, at 26 St. Peter's Square, to cut their designs upon the plank way of the wood, to mix their water-colours with rice-paste, and take off the impressions on to absorbent paper by rubbing with a pad in the manner of the Japanese. The tools which Mr. Dawson uses are, I understand, actually of Japanese make. We may, therefore, look forward with confidence to seeing, before long, some additions to that small but notable group of wood-engravers whose colour-prints are always among the most interesting features of the exhibitions of the Society of Graver-Printers in Colour, and with which I propose to deal in a future article. One may presume that, in due course, colour-lithography will also receive practical attention at this excellent School of Colour-Printing for Artists. There is certainly a great field for it, and, when one recalls the harmonious tints and beautiful gradations of tone, so pictorially expressive, of such appealing things as Mr. Sydney Lee's *The Two Brewers* and Mr. Thomas R. Way's *Twilight in the Old Harbour*, one must be convinced that colour-litho-

graphy offers to artists a very happy medium of direct personal expression. Since the very nature of lithography makes for spontaneity in the pictorial presentation of vision, and the possible range of tones is infinite, there must surely be subjects demanding richness and subtleties of colour which can be treated with even more artistic success upon the stone, or, I should say, the stones, than upon the aquatinted metal plates, or the wood block. With what enthusiasm and success colour-lithography is practised by a number of artists in Germany, readers of *THE STUDIO* are already aware, and, as I understand that there is a very large demand in England for the prints of Carlos Grethe, Angelo Jank, G. Kampmann, H. von Volkmann, Marie Ortlieb, and others, and the inexpensive method of production enables them to be printed so cheaply that the County Council buys them by the thousand as a means of educating public taste, it is obvious that here is a field for English artists that has not yet been exploited.

M. C. S.

MR. EDWARD STOTT'S "HAGAR AND ISHMAEL."  
—This picture, of which a reproduction was published in our February number, is in the collection of Captain J. Audley Harvey of St. John's Wood, who is also the owner of the copyright. Captain Harvey's ownership of the work was not brought to our notice until after the publication of the number, and we desire to express our regret that he was not consulted beforehand in regard to the reproduction.



"THE BRIDGE"

BY ROBERT LITTLE, R.W.S.



"ON THE DOWNS." by  
ROBERT LITTLE, R.W.S.





# SOME ARTISTIC ARRANGEMENTS IN ENGLISH GARDENS

FROM PHOTOGRAPHS BY H. N. KING

*(A first series of these photographs appeared in  
THE STUDIO for August 1911)*

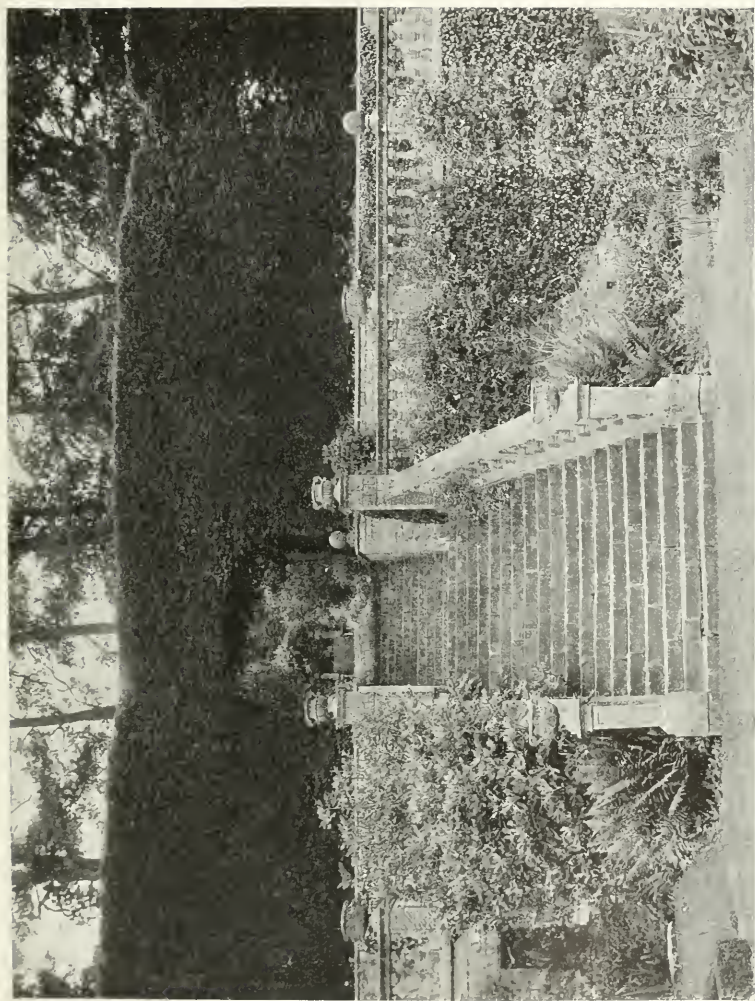


JAPANESE STONE LANTERN AND DWARF WISTARIA AT FRIAR PARK, HENLEY-ON-THAMES (*Sir Frank Crisp*)



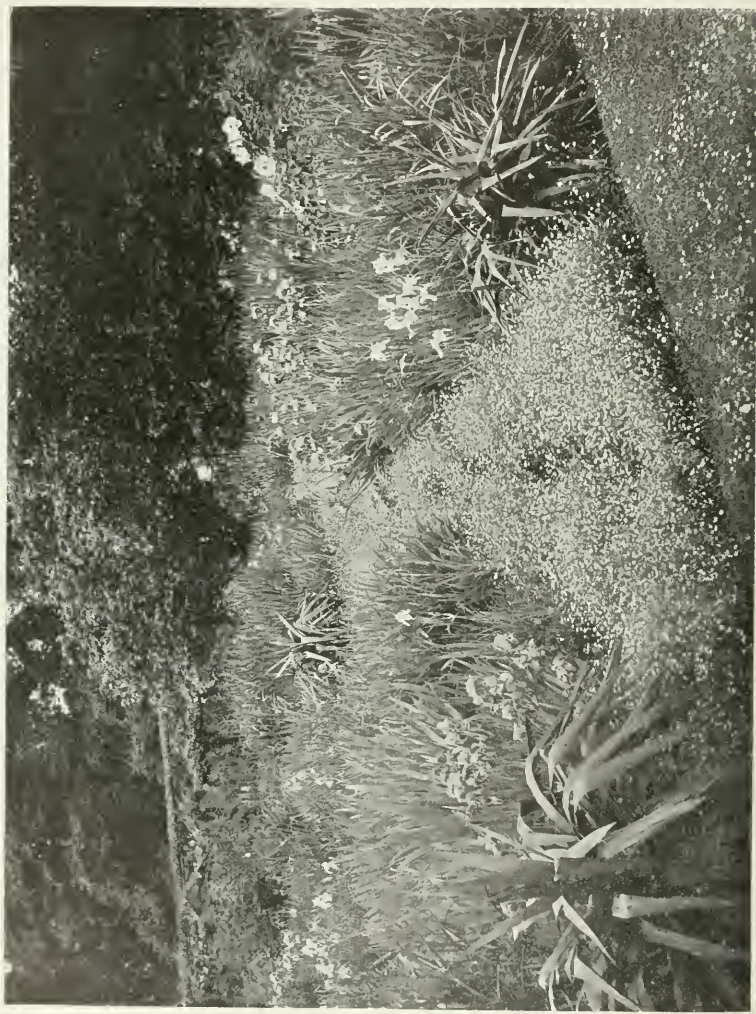
NUNEHAM PARK, OXFORD:  
VIEW FROM THE TERRACE

(*St. Hon. Lewis Harcourt, M.P.*)



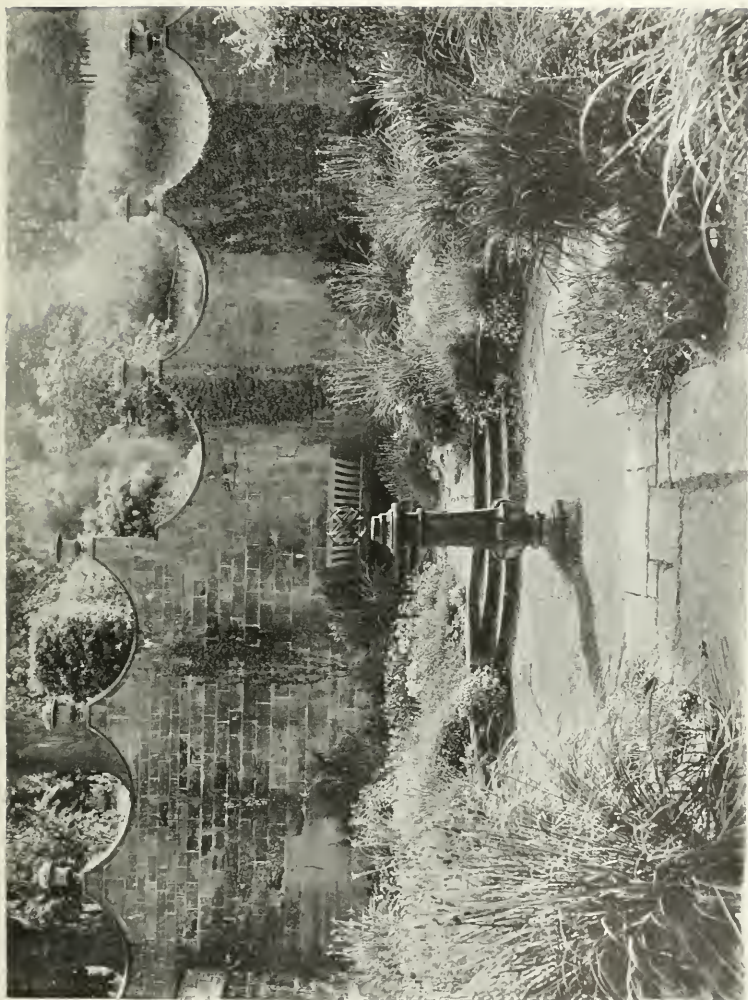
ST. CATHERINE'S COURT, NEAR  
BATH: THE TERRACE STEPS

*(The Hon. Mrs. Paley)*



(Sir *Jeremiah Colman, Bart.*)

GATTON PARK, SURREY: A FLOWER PATH



HEWELL GRANGE, WORCESTER-  
SHIRE: THE PAVED GARDEN

*(The Earl of Plymouth)*



HENGRAVE HALL, BURY ST. EDMUNDS,  
SUFFOLK: THE TERRACE

*(John Wood, Esq., M.P.)*

THE VAN RANDWIJK COLLECTION.—II. THE BARBIZON SCHOOL. BY MAX EISLER

IN my first article on this collection published in the last number of THE STUDIO I dealt with some of the chief works by members of The Hague school which it contains. The present article concerns the painters of the Barbizon school, who, as already indicated, are represented by some fine examples. But before passing to these works I should like to refer briefly to two painters who may be regarded as connecting-links between The Hague and Barbizon groups—J. B. Jongkind (1819-1899) and Willem Roelofs (1822-1897). The former is represented by a painting in which a sailing-vessel figures and which, though dated 1870, stands out among its neighbours of The Hague and Barbizon schools by reason of its impressionistic freedom; in its pellucid rendering of light it rather anticipates Monet, yet characteristically Dutch traits are present. With the name of Roelofs, who is represented by a woody landscape, the question of modern French influence on the northern school is closely bound up. He himself when at Brussels came very much under this influence, which he carried to the group of painters who haunted the wooded region of Oosterbeek in Holland, where the doctrines of Fontainebleau were transplanted on to Dutch soil. Himself a stern and rigorous seeker, with a great admiration for Rousseau, his mission at Oosterbeek proved disappointing, especially to those of a more romantic temperament.

Diaz's *Forest of Fontainebleau* affords an excellent stepping-stone to the wooded landscapes of the Oosterbeek painters. From the kindred essays of that school it is evident that the breadth of vision and depth of "Stimmung" which characterise this work have left their mark. Such later masters of The Hague school as came within the range of this circle quickly and completely emancipated themselves from its influence, and the character of the Oosterbeek landscape facilitated this process, for real forest scenery is altogether exceptional in Holland, whose peculiarities of atmosphere are to be studied only in the open country. Whatever features the work of the two schools has in common are not of great significance; here and there one may discern, amid differences due to nationality and personality, a kindred conception of nature, but this coincidence has its origin no doubt in their common study of the old Dutch masters.

The juxtaposition of works by Rousseau and the eldest Maris, by Dupré, Troyon, and Willem

Maris, furnishes opportunity for examining the relations of The Hague and Barbizon schools. In the landscape of Rousseau, a work of heroic proportions, reminiscences of Ruysdael and Cuyp are revealed, but there is equally manifest the intense penetration of the seeker after new truths, the impetuous appeal of the plastic artist whose pre-occupation is wholly with the interpretation of earthly power; while the world of Maris is the broad expanse of the heaven, the source of all that is lovely beneath its canopy, and its crowning glory. This appreciation of atmosphere and light effects, a peculiarly Dutch characteristic, and the very life of The Hague school, is unequalled. Then, further, Maris's space (*Raum*) is more precisely thought out, more coherent and definite, his colour more resolutely brought under the influence of light, and the tone derived more immediately from the atmospheric conditions. By the side of their common ancestors, the old Dutch masters, Rousseau seems almost more conservative than their lineal descendant, who, however, is more akin to them in all that concerns the specifically Dutch interpretation of landscape. Troyon's *Cattle going to Pasture*, Dupré's *Willows*, and Willem Maris's *Summer Landscape* suggest similar comparisons. The first-named work is executed in a very delicate scheme of colour—the sky of a deep blue, laden with warm vapour, graduating to a pale blue in the distant horizon, then a strip of ripe yellow cornfield with a variety of greens and browns in the foreground. The chief interest centres in the advancing bull, a white animal with brown spots; this is modelled with convincing power, and is reminiscent of Potter and still more of A. van de Velde. The modern Dutchman, on the other hand, deviates far more boldly from the old master prototype, and in dealing with the problem of atmosphere betrays his Dutch breeding. In Dupré's picture the fine transitions of colour seem to be gradations of a single tone. The essential contrast with Willem Maris's work lies in the pulverulent glow of the light by which the meadow is suffused and in the massiveness of the material details, which in all the landscapes of The Hague school are softened, that is, represented under atmospheric conditions; while a point in which they are in accord is the treatment of the mirroring water surface, which in Dupré's picture produces a fascinating effect by the play of the metallic blue of the sky and the brown shadows of the willows.

With the pictures of Corot and Daubigny we get our last important insight into the relations between the two schools—as regards mood,

## The Van Randwijk Collection—II

rhythm, and tone, and more precisely in regard to that grey tone which in the first strenuous years of The Hague men brought upon them the nickname of "the grey school."

Corot's *Landscape: Evening* is a beautiful painting of the master's best period. The tone is so very immanent that every bit of colour seems as if painted on grey silk. This precious, shimmering quality pervades the soft blue sky, the fragrant "matt" green of the birch-trees and the wood on the right, the blue-grey of the water and the brown hides of the white-browed cows. It is the twilight hour that is here depicted, and this accounts for the subtle feeling of homewardness which helps to give it its lyric unity. Daubigny's *Banks of the Oise* repeats Corot's tone, but here the green is more graduated, more sonorous, the thinly clouded sky is more agitated, the air is perceptibly warm, while the water is painted in the delicate grey of a Van Goyen.

The qualities which we find in Corot are met with abundantly in the landscape painting of The Hague school, but this is true merely in an absolute sense and in none of the leaders of the school is it to be traced back to him. If the early training of these masters did not furnish incontrovertible evidence of this assertion, the intrinsic evidence is all-sufficing. The mood or "Stimmung" of a Corot has its source in the poetic feeling of the painter brought to bear on the raw material of nature; it is his poetic energy which enables him to distil from nature that fragrance by which its lyric charm is conveyed to us. The "Stimmung" of The Hague landscape is (with the possible exception of Mauve and his circle) pre-eminently peculiar to itself, an intrinsic property of the earthly elements, perceived but not imported from without—it is the poetry immanent in nature. The rhythmical contrast has a similar origin. In Corot the movement is blithe, unrestrained, dreamy; there it is measured, almost solemn, restrained by the sedate character of the fertile pastureland, of the heavy plodding animals and the voluminous language of space.

The point of chief importance is the grey tone. This had already been the unfulfilled aim of a young painter who died at an early age in 1865, and was the son of the painter who first discovered the Oosterbeek forest for art. In the summer of 1860 this young painter in one of his letters said: "To get the *sentiment* of grey, even in the strongest green, is tremendously difficult, and whoever attains it is a happy mortal." That was written some months before he came to know the Frenchmen

in whom—to use his own words—he found his heart's desire fulfilled. His utterance served almost as a guiding maxim to The Hague tone-seekers. When Jacob Maris, somewhere between 1868 and 1870, found the way which brought him to the grey tone, he had not yet become acquainted with Corot, but certainly was familiar with Van Goyen, who had something significant to say on this matter. And a work by Jacob's nineteen year old brother Willem, dated 1863, shows unmistakably the origin and peculiarity of his tone, which had its source in the moisture-laden atmosphere of Holland. The old master inspiration and its application to the atmospheric conditions of the country completely account for it. That which with Corot was more in the nature of a charming poetical conceit is here a strictly natural sequence.

Millet, here as always a subject apart, is represented in the Van Randwijk collection by an oil painting, *Girl carrying Pails*, and a drawing of a *Shepherdess*. The drawing in both is characterised by much earnestness and poetic feeling. The girl's headband is red, her jacket yellowish brown, the apron blue; in the shadows of white blouse and left sleeve there is an agreeable play of violet undertones. The technique is throughout ponderous, and in the earthy treatment of the flesh distinctly unpleasant, but how exceedingly effective is the rhythmical portrayal of weary, silent toil as reflected in the rugged face, the half-opened mouth, the downcast eyes, and the rigid arms with their burdens! In the drawing of the shepherdess we have an eloquent revelation of that unity which the artist perceived to exist between the bounteous earth and its human guardians. The drawing may be compared with a water-colour by Israëls in the same collection—that of a woman with a child in her arms, looking seawards intently watching a sailing-vessel approaching the shore; the comparison will suggest a variety of questions as to just what those intrinsic traits are which have led to Israëls being called, as he still is, "the Millet of modern Dutch art."

With such a selection of works as we have here briefly reviewed, the collection of Mr. van Randwijk fulfils a twofold purpose—it presents in dignified form some of the best achievements of modern Dutch art, not inferior to those of the past, and it affords so many opportunities of studying the question of its relation to the work of the Barbizon men, the solution of the question being that within each school every real accord has its origin in the identity of the old master source from which both drew their inspiration.

M. E.

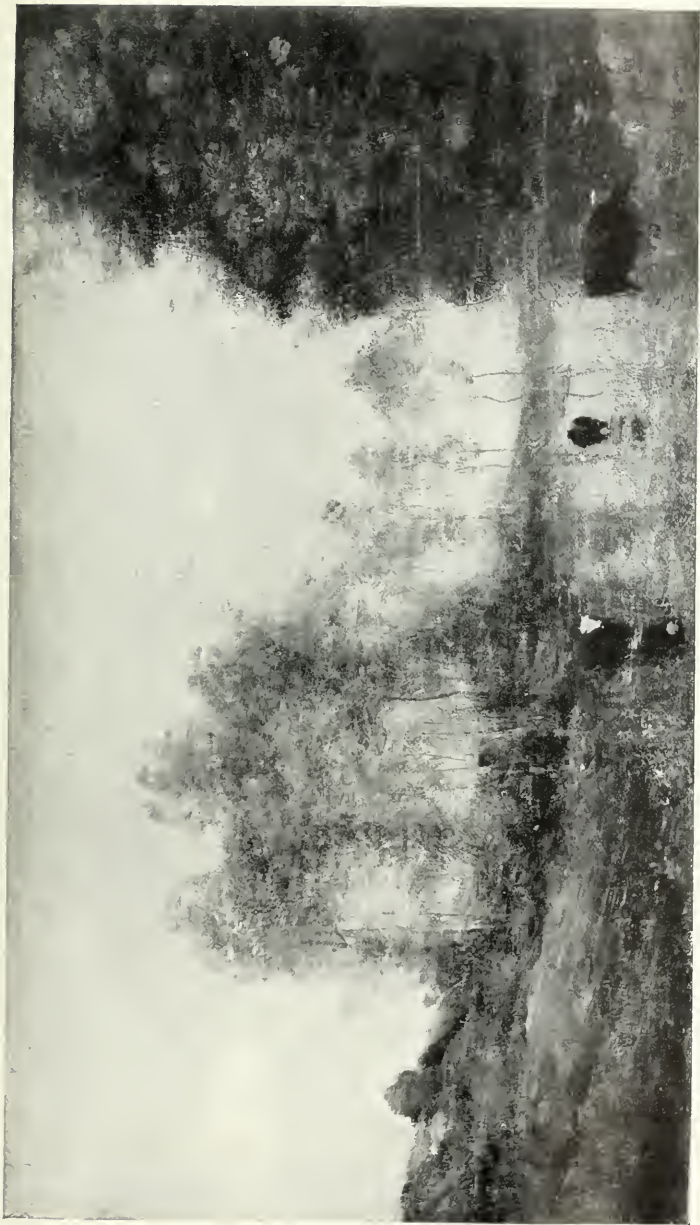




"GIRL WITH PAILS." FROM THE  
PAINTING BY J. F. MILLET



"LANDSCAPE." FROM THE  
PAINTING BY J. B. C. COROT



"LANDSCAPE: EVENING," FROM  
THE PAINTING BY J. B. C. COROT



"THE FOREST OF FONTAINEBLEAU"  
FROM THE PAINTING BY N. DIAZ



"WILLOWS," FROM THE PAINTING  
BY JULES DUPRÉ



"THE BANKS OF THE OISE," FROM  
THE PAINTING BY C. F. DAUBIGNY



"SHEEP GRAZING," FROM THE  
PAINTING BY CHARLES JACQUE



"CATTLE GOING TO PASTURE." FROM  
THE PAINTING BY CONSTANT TROYON





"THE SHEPHERDESS." FROM A  
DRAWING BY J. F. MILLET



"DEATH ARRESTING THE HAND  
OF THE SCULPTOR." BY DANIEL  
CHESTER FRENCH

## Daniel Chester French

### AN AMERICAN SCULPTOR: DANIEL CHESTER FRENCH. BY SELWYN BRINTON, M.A.

SINCE the death of Augustus St. Gaudens I think it may be fairly said that the artist who is the subject of my present notice stands at the head of modern American sculpture. This is not to say that there are not many brilliant men among the younger workers whom the immense recent development in the plastic arts has brought to the front in America; but the position of Daniel Chester French, both from his past record of splendid achievement and from the consistently lofty and serious aim of his monumental work, is unique in America and approached by no other.

Perhaps the work of his earlier time which most arrested public attention was Mr. French's famous relief (1891-92) of *Death arresting the Hand of the Sculptor*, now at Forest Hill Cemetery, near Boston. Death, a winged female figure, here arrests the sculptor's hand as he is about to strike with his chisel; and here (as in St. Gaudens' figure of a woman at Rock Creek Cemetery, near Washington) the veil adds breadth of shadow and imparts solemnity. This fine work was exhibited at the Columbian Exposition, where its serious dignity and deep feeling must have contrasted with much that was around; and here, too, was our artist's colossal creation of *The Republic*—a draped female figure 65 feet in height—as well as four groups of figures combined with animals, produced in collaboration with the well-known animal sculptor Mr. Potter, among which I would instance the group of an *Indian Woman beside a Bull* as one of the most brilliantly successful.

Anything like a detailed list of Mr. French's works would lead me far beyond the limits of my present article. All that I can attempt here is to single out a few of the most interesting, among which I must certainly include his *Alma Mater* of Columbia University, a draped female figure conceived in the noblest classic spirit (reproduced in *THE STUDIO* for February 1907); his *Monument to Washington*, commissioned by the women of America, and erected in the Place d'Iéna, Paris, an equestrian figure in which again Mr. Potter collaborated; and the fine groups now in front of the New York Customs House.

These groups, on which Mr. French was engaged when I last visited him at Glendale, represent the four continents of Europe, Asia, Africa, and America, from all of which presumably (since the McKinley tariff) the New York Customs claim

some slight pecuniary assistance. Perhaps the most attractive among these groups are, not inappropriately, *America* and *Europe*. The former, a seated female figure, with something ardent and uncompromising in her very attitude, has behind her an Indian who bends over her shoulder; while *Europe*, a queenly being, enthroned and crowned, has as her comrade or attendant the shrouded form of History, who holds a laurel-wreathed human skull and a book. Her whole bearing is regal in its dignity, though it lacks the intent alertness of *America*. *Africa*, in contrast to these robed queens, is a sleeping woman of Nubian type, the upper part of her figure entirely nude; she rests her right arm upon the Sphinx, and behind her a shrouded figure seems to hint at her yet unknown future. It is so rarely that Mr. French



ALICE FREEMAN PALMER MEMORIAL  
BY DANIEL CHESTER FRENCH

Daniel Chester French



"AMERICA" (NEW YORK CUSTOMS HOUSE). BY DANIEL CHESTER FRENCH

I come now to Mr. French's more recent creations, and first among these I will refer to two important works completed in 1910—the statue of General Oglethorpe, erected in Savannah, Georgia, and the Melvin Memorial. Oglethorpe, who was Governor of the State, is represented in the military costume of the early eighteenth century, standing firmly planted on his feet in a commanding attitude. The modelling is free and vigorous, the treatment most natural, contrasting with the conventional and somewhat unconvincing lions at the four corners of the pediment.

The Melvin Memorial, erected in the same year, in that Sleepy Hollow cemetery at Concord where Emerson, Hawthorne, Louisa Allcott, and others who made the town famous are buried, takes the form of a *Mourning Victory*, of which an illustration is given. This I consider to be one of the master's finest creations. It was erected in memory of three brothers who lost

treats the nude that it is interesting to note that here he handles it with absolute mastery. Nothing could be more superb than his treatment of this *torso*, which recalls in its suggestion of the passivity of deep slumber, as well as its handling and choice of type, that famous *Notte (Night)* which Michelangelo carved within the sacristry of S. Lorenzo.



"AFRICA" (NEW YORK CUSTOMS HOUSE)

BY DANIEL CHESTER FRENCH



"EUROPE" (NEW YORK CUSTOMS HOUSE)

BY DANIEL CHESTER FRENCH

their lives in the Civil War, by their surviving brother, who was himself a soldier in the war.

Nowhere, we feel here, does modern sculpture stand upon higher ground than in the monuments of Death; and when I recently had occasion to write "of the great modern sculptor of Death, Leonardo Bistolfi, as great in this, his own field of art, as Daniel Chester French in America," it was this superb figure of *Victory*, treated with a certain uplifted and heroic grandeur, to which the veil adds a shadowy mystery, which I had very specially in my mind.

The year previous, 1909, saw the *Alice Freeman Palmer Memorial* erected in the chapel at Wellesley College. All the dignity and refinement of the artist appear in this charming

figure of the young girl, advancing in the path of study and guided by an older woman, the *alma mater* of her college, who points to her the way. This work, as well as the *Mourning Victory*, are in marble; the figure of Oglethorpe in bronze with a marble pediment; and bronze, too, is the Field statue, a figure of *Memory* reposing on a seat of deep red granite, resembling porphyry.

Mr. French tells me that he is now working, in collaboration with Mr. Packer, upon an equestrian statue of General William F. Draper, to be erected at Milford, Mass.; and upon a statue of Emerson for the Public Library at Concord.

"You will infer from



"ASIA" (NEW YORK CUSTOMS HOUSE)

BY DANIEL CHESTER FRENCH

## Daniel Chester French



"MOURNING VICTORY" (MELVIN MEMORIAL, SLEEPY HOLLOW). BY DANIEL CHESTER FRENCH

this," this sculptor writes, "that I have not been entirely idle since I saw you"; and he adds: "I have been very much engrossed these last two years by a statue of Lincoln, which I have just completed in clay, and which is destined for the City of Lincoln, Nebraska. It will be erected next spring. My artist friends and the public generally seem to think this is my high-water mark, and I think pretty well of it myself." As this statue is not yet unveiled it cannot be included among our illustrations.

A word now on Mr. French's position in modern American art. Since the great impulse towards the decorative and plastic arts in America has come within his full lifetime, his influence has been as wide as I think it is wholly beneficial. I believe this to be true, technically, because his work is throughout sound, anatomically correct,

free, loose, bold in modelling, virile in its touch of material and grasp of subject. I believe it to be true, immaterially and spiritually, because it would have been so easy for the nascent sculpture of America to be swamped by the marvellous technique and great tradition of Paris.

Mr. French has pointed to America the path of her own peculiar genius in the plastic arts. Through a long and splendid career he has stood firm and without compromise against any lowering of the flag, any smirching of the ideal; and in so doing he has rendered his country an inestimable service.

S. B.

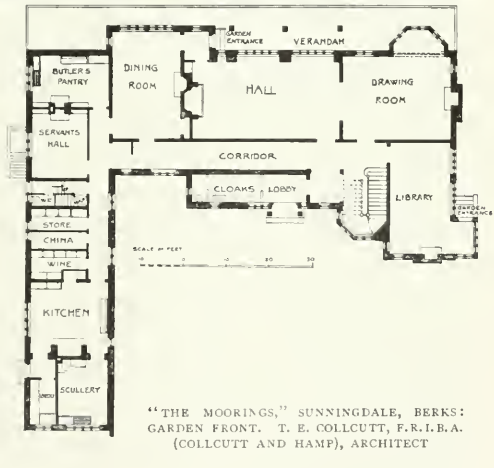


MARBLE FIGURE FOR MINNESOTA STATE CAPITOL. BY DANIEL CHESTER FRENCH



## RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

"THE MOORINGS," of which an illustration is given above, has been designed by Mr. T. E. Collcutt, of Messrs. Collcutt and Hamp, for G. T. Wills, Esq., and is situate about twenty-seven miles from London, at Sunningdale in Berkshire. The site is about one mile from the station, and the house has been erected overlooking the famous golf links, and surrounded by beautiful pine woods. It has been built with Chilmark stone, with dressed quoins, and rubble filling in parts, and cement stucco elsewhere. Some of the gables and projecting bays are in half-timber construction in oak, and the roof is covered with stone healing. The large sitting hall, illustrated overleaf, is treated in panelled oak, with ceiling joists and beams and the floor of the same material. The oak staircase and long corridor have also wainscot panelling, between five and six feet high, the space above being decorated in plaster, modelled after the old manner. The entrance hall



"THE MOORINGS," SUNNINGDALE, BERKS:  
GARDEN FRONT. T. E. COLLCUTT, F.R.I.B.A.  
(COLLCUTT AND HAMP), ARCHITECT

and principal corridor has a black and white marble floor. The accommodation on the ground floor will be seen from the plan given on this page. On the first floor five large bedrooms, two nurseries and nurse's room, with ample lavatory accommodation, are provided. All the bedrooms, except the best bedroom, are provided with fixed lavatory basins, with hot and cold water laid on. The attic floor contains

## Recent Designs in Domestic Architecture

a large playroom, four servants' bedrooms, a sewing-room, and other accommodation. The house stands on a raised site, with long terrace lawns on the south side, and embankment walls built of rubble stone, while several flights of steps descend to the larger lawns and gardens. A lodge, with ample accommodation for motor-cars, chauffeurs, and gardener is provided at the entrance to the drive, and is designed in keeping with the general character of the house.

An interesting detail of garden architecture is shown in the illustration of a granite gateway designed by Mr. Thomas H. Mawson for Major Bolitho. Mr. Mawson was entrusted with the design of the entire garden scheme at Major Bolitho's estate in Devonshire on the verge of Dartmoor. The granite is of local origin, and has been used for the house as well as the garden walls and terrace.

On the same page we illustrate a house entrance by Messrs. Parker and Unwin, which presents a

pleasing variation from the usual type of entrance to country houses of moderate size.

The two remaining houses of which illustrations are given this month are situated next door to one another in a suburb of Vienna and both have been designed and built by the same architect, Herr Franz Krásný (or František Krásný to give him his correct name, for he is a native of Bohemia). The two houses (both are shown in each illustration) are what would be called "villas" and are built in three stories—a "souterrain" or basement (or rather half-basement in this case), a hall floor, and a floor above with bedroom accommodation. The domestic offices in the first of the two houses are all in the basement, the hall floor containing the dining-room (Speisezimmer), living-room (Wohnzimmer), and other apartments, the dining-room being roughly 6 metres square (nearly 20 ft.). In the other house, which is the residence of the architect himself, the basement contains his studio,



"THE MOORINGS," SUNNINGDALE, BERKS: THE HALL  
DESIGNED BY T. E. COLLICUTT, F.R.I.B.A. (COLLICUTT AND HAMP), ARCHITECT



*Recent Designs in Domestic Architecture*



GARDEN GATEWAY AT HANNAFORD, DEVON

DESIGNED BY THOS. H. MAWSON, HON. A.R.I.E.A.



ENTRANCE TO A HOUSE AT NORTHWOOD, STOKES-ON-TRENT

PARKER AND UNWIN, ARCHITECTS

*Recent Designs in Domestic Architecture*



A HOUSE IN THE SUBURBS OF VIENNA

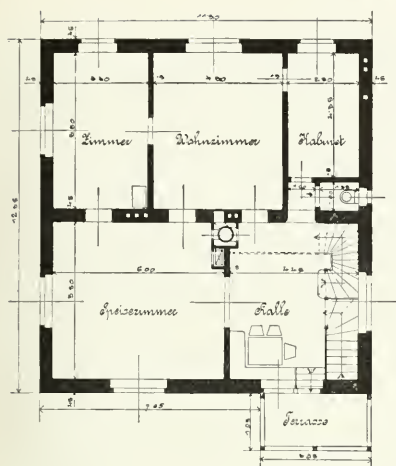
FRANZ KRÁSNÝ, ARCHITECT



THE ARCHITECT'S HOUSE AND STUDIO, ADJOINING THE ONE SHOWN ABOVE

FRANZ KRÁSNÝ, ARCHITECT

## Studio-Talk



GROUND PLAN OF THE HOUSE ILLUSTRATED  
OPPOSITE. FRANZ KRÁSNÝ, ARCHITECT

an attendant's room, a cellar, &c., while on the hall floor are arranged the kitchen (Küche), dining-room, drawing-room (Salon), children's room (Kinderzimmer), a bedroom, bathroom and lavatory, the dining-room, which is over 23 ft. long, being the largest. The figure of a boy with a dog, of which a separate illustration is given, serves as a lamp-holder, the model for this figure being the architect's son, who in years to come will see a portrait of himself as he was at the time the house was built. It will be observed, too, that at the top of the pillars of the front railing are figures of geese carved in stone, here employed as symbols of watchfulness.

### STUDIO-TALK

(From Our Own Correspondents.)

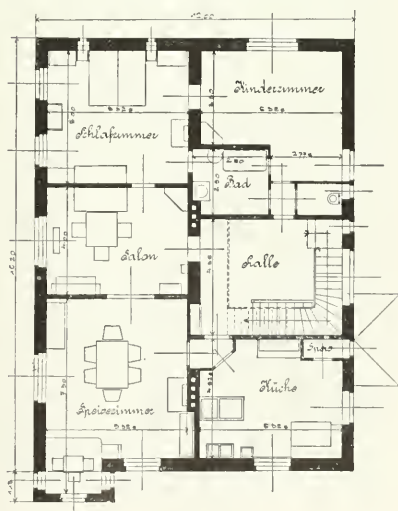
LONDON.—The Modern Society of Portrait Painters' Sixth Exhibition was notable for the curious and piquant contrast of quite inspiring works in close juxtaposition to very dull and commonplace efforts. Greater rigour on the part of the hanging committee in refusing works below a certain standard would have been fairer treatment to those whose works deserve to be identified with an exhibition ranking as a first-class one. Among the most interesting works in this recent display were Mr. John da Costa's *Major O. da Costa*, Mr. Glyn W. Philpot's *Randall Davies*,

*Esq.*, *Sculptor's Model*, and *Lady Mary Morrison*, Mr. Waldo Murray's *David Copperfield*, Mr. Alfred Hayward's *Mrs. Sydney Pitt*, Mr. W. B. E. Rankin's *A Lady in Blue*, Mr. Louis Ginnett's *Mrs. L. F. Ginnett*, Mr. Alexander Jamieson's *The Honble. Sir Charles Parsons, K.C.B.*, Mr. G. W. Lambert's *John Procter, Esq.*, and *Dorothea in Fancy Dress*, Mr. Gerald Festus Kelly's *The Tester, Muriel Beit*, and *Ma-Thein-kin*, and Mr. Giuseppe Giusti's *Col. Giusti* and *Columbia*. These works provided the most vital part of the exhibition.



OUTSIDE LAMP STANDARD  
DESIGNED BY FR. KRÁSNÝ

In another part of the gallery Mr. F. C. B. Cadell's *Girl in Fur Coat* and *Girl's Head* were arresting achievements. Mr. Oswald Birley, Mr. C. Colyn Thomson,



GROUND PLAN OF THE HOUSE ILLUSTRATED OPPOSITE  
FRANZ KRÁSNÝ, ARCHITECT

## Studio-Talk

and Mr. J. St. Helier Lauder also contributed effectively to the exhibition.

There have been more interesting exhibitions of the Royal Society of Painter-Etchers than that which has just concluded in Pall Mall. Some of the prints which deserve reference in a notice of this show are *Richmond Castle, Yorkshire*, a dry-point by Mr. Albany E. Howarth; *A Gateway in Naples*, by Mr. Alick G. Horsnell; *A Corner of the Shipyard*, by Mr. H. Sheppard Dale; *A Sussex Castle*, by Mr. Malcolm Osborne; *The Bend of the Stream* and *The Pine Wood*, by The Hon. Walter James; *The Death of Carnival*, by Mr. Frederic Carter; *L'Orage*, by M. François Simon; *The Cave*, by Mr. W. Lee Hankey; *A Bruges Gateway*, by Mr. Frederick Marriott; *The Road to Louviers*, by Mr. Herman A. Webster; *In the Hen Run*, by Minna Bolingbroke; *Saint Ouen, Pont Audemer*, by Mr. Charles J. Watson; *Le Moulin d'Afort*, by M.

Eug. Béjot; *The Parrot at Bridgewater*, by Mr. Edward W. Charlton; and *A North Country Hall*, by Miss Ethel Stewart. Sir Charles Holroyd's art was well represented and there was a loan collection of some seventeen prints by the late Prof. Alphonse Legros. Two notable absentees this year were Sir Alfred East and Mr. Brangwyn.

Mr. Joseph Simpson's were the most attractive exhibits at the Pencil Society's Exhibition at Paterson's Gallery, and there were some excellent works from Sir Charles Holroyd and Messrs. Steven Spurrier, W. Hatherell, Frank Gillett, and George Belcher. There are many able draughtsmen in this country whose allegiance, if secured, would improve the society's claim to its title by making more widely representative exhibitions possible.

At the Walker Gallery Miss S. Isabel Dacre's "Little Pictures of Italy" made an attractive show,



"RICHMOND CASTLE, YORKSHIRE"

FROM A DRY-POINT BY ALBANY E. HOWARTH, A.F.E.

(By permission of Messrs. J. and D. Colnaghi and Obach, and Messrs. Deweeswells)



"THE LAST OF SWITZERLAND." FROM A WATER-COLOUR DRAWING ON SILK BY CHARLES M. GERE.





"THE PINE WOOD." FROM  
AN ETCHING BY THE HON.  
WALTER J. JAMES, R.E.

(Royal Society of Painter-Etchers)

and at the same gallery the selection of Miss Ethel Harington's water-colours of India, Burma, and Kashmir deserves recording.

In noticing the last exhibition of the New English Art Club in our January issue we called special attention to the landscape work of Mr. Charles M. Gere on account of its very personal note. During the present month Mr. Gere is holding at the Carfax Gallery an exhibition of his Alpine and Italian landscapes, of which we reproduce some characteristic examples. In his manipulation of the water-colour medium there is a delightful quality which puts these drawings in a category of their own. At the same gallery Mr. R. Ihlee has been showing a collection of his drawings. This artist seems to endeavour to make his work look a little more impressive than it really is by recourse to every imitation of museum treasures that faded paper and ink will allow. The careful imitation of the apparent carelessness of a Rembrandt or Daumier is also overdone. Apart from affectation of this kind, however, the drawings succeed in expressing an imaginative, if not attractive, outlook.

The Women's International Art Club is to be congratulated upon its thirteenth exhibition just closed. It owed much to Miss Ethel Walker's portraits, Miss Ruth Hollingsworth's *The Bather*, and

Mrs. Laura Knight's *A Picnic*, while among other pictures which should be mentioned are the still-life pieces of Miss Louise Pickard, Miss Olga Brand-Krieghammer, and Miss H. Amiard Ober-teuffer; *La Vieille Maison*, by Miss Adeline M. Fox; *The Back Drawing-room*, by E. Q. Henriques; *A Summer Evening*, by E. Stewart Wood; *Les Mantilles*, by B. de Jong; *Stopham Bridge*, by Gabbell Smith; *The Upland Way*, by Ethel L. Rawlins; and *Shepherdess and Geraniums*, by Janet Procter. Miss Jessie M. King's embroidery panel presented a beautiful effect of colour in needlework. The exhibition was greatly enriched by the sculpture of Mrs. Scott (Kathleen Bruce), whose remarkable gift for portraiture in sculpture has long been recognised, and was fully shown here in portraits of *Mr. John Galsworthy*, *Mr. Granville Barker*, *Mr. Charles Ricketts*, *The Hon. Sydney Holland*, *Sir Clements Markham, K.C.B.*, and *Mr. W. B. Yeats*, among others. There were also from her hand a copy of the monument of the Hon. C. S. Rolls now being erected at Dover, and some highly imaginative little groups from the nude. The *Mother and Child*, which we are reproducing on page 227, represents her beautiful execution in a characteristic phase.

The twenty-sixth exhibition of the Ridley Art Club, held at the Grafton Galleries, contained a fine selection of modern English painting, if in



"CLOUDED SUMMITS"

FROM A WATER-COLOUR DRAWING ON SILK BY CHARLES M. GERE





"CANNERO, LAGO MAGGIORE." FROM A WATER-COLOUR DRAWING ON SILK BY CHARLES M. GERE.





"THE FIRST OF ITALY"

FROM A WATER-COLOUR DRAWING ON SILK BY CHARLES M. GERE

every case the works were not on exhibition for the first time. Messrs. Robert Anning Bell, Giffard Lenfestey, Julius Olsson, S. Melton Fisher, E. Horwitz, George Spencer Watson, Graham Petrie, Cecil Rea, and Rowley Leggett, and Misses Mary Davis, Clare Atwood, Amy B. Atkinson, I. L. Gloag, Beatrice Bland, and Ruth Garnett were among those exhibiting in their best vein. The exhibition owed much to the sculpture of Mr Gilbert Bayes.

Mr. E. H. Chetwood-Aiken's exhibition of pictures in Holland at the Ryder Gallery contained some excellent water colour painting, especially in such spontaneous interpretations as *Near Limpsham—Somerset*, and other effects of this kind.

At the Baillie Gallery Mr. Hely Smith, R.B.A., has held an exhibition of well-painted landscapes, *A Span of Richmond Bridge*, *Swirling Waters*, *The Shadow on the Pond*, *Petit*

*Fort Philippe*, being canvases easily remembered for their skill. At the same gallery, Miss Mary MacRae, Mr. Rustom Vicaji, and Mr. Ralph Smith have recently been exhibiting.

The Stafford Gallery has just concluded an exhibition by Mr. S. J. Peploe. Mr. Peploe is



"MOTHER AND CHILD"

BY KATHLEEN BRUCE

before everything, at present, a *virtuoso*: his skill is amazing. But one cannot help feeling that, with his fine sense of colour, his best work will be reserved until he is content to dispense with some of the more sensational features of his style. He attains to much beauty in some of his still-life pieces, such as *Roses in a Silver Urn*.

At the Leicester Gallery in February there was an exhibition of Mr. A. W. Rich's water-colours. Few water-colourists of to-day have so fine a sense of composition, and but for a temptation to oversweetness and artificiality in colour, sometimes, Mr. Rich's art would be a successful continuation of the restrained and simple management of water-colour which characterised the old English school. In these days when some reaction from faith in realism is apparent, no artist presents so well as Mr. A. D. Peppercorn the phase of beauty with which that faith rests. This is particularly so in his water-colours, which, together with some of his oil paintings, formed a recent exhibition at the Leicester Gallery. Mr. Frank Bramley, A.R.A., exhibiting at the same time and place, employs the realist's method without perfect loyalty to nature in effect. His very charming execution, however, gives a great deal of attractiveness to his results.

The St. George's Gallery has just concluded an exhibition of paintings and drawings by the late Leandro R. Garrido. At the Fine Art Society Mr. George S. Elgood has again delighted his admirers with his garden pictures, so summer-like in effect and crisp in style. Mr. Noël Simmons, who has been exhibiting at the Stafford Gallery, was most successful in interior genre subjects, but there is considerable in-

decision in his style. The best influence discernible in his work seems to be that of Mr. Nicholson.

The etching by Mr. Laurence Davis of *Rouen Cathedral*, of which we give a reproduction opposite, is characteristic of his delicate method and a fine instance of sustained artistic feeling.

PARIS.—Among the innumerable and often very mediocre exhibitions of the Paris season, one of the most interesting was that of the Société de la Peinture à l'Eau (in the galleries of Chaîne and Simonson) under the presidency of Gaston La Touche. This year again it offered to the public a collection of works of the highest interest. It would seem as



"LA JARDIN DE L'ALCAZAR"

BY GASTON LA TOUCHE  
(Société de la Peinture à l'Eau, Paris)



*Copyright of  
Herr Jacques Casper, Berlin.*

ROUEN CATHEDRAL. FROM AN  
ETCHING BY LAURENCE DAVIS.



## Studio-Talk

though each one of the members had made it his aim to exhibit nothing but his choicest productions and his most careful work, worthy alike of his own reputation and of the consideration of the public. For this reason, therefore, we devote our attention to this exhibition, and neglect that of the old Society of Water-Colour Painters which held its show simultaneously in the Georges Petit Galleries.

One of the most interesting features of the "Peinture à l'Eau" was the presence of work by some of the leading foreign water-colourists. The Belgians were represented by some remarkable pictures. M. Alexandre Marcette showed some paintings which were most successful achievements in colour. Nothing could be richer than his sea-piece *En Hollande*, with its broadly treated sky and the water reflecting so finely the great white clouds. M. Delaunoy also showed some fine pictures of convents, and M. Frantz Charlet interpreted with much poetic feeling evening effects in Holland. The *ensemble* of contributions by Cassiers was particularly noteworthy. He has a fine sense of the picturesque and great dexterity in the use of colour, and while Marcette transforms reality by means of his vivid imagination, Cassiers renders things with an extreme fidelity. Other work by foreign artists was also of importance in the show. Sir Alfred East contributed a most remarkable view of Westminster; Mr. Walter Gay, the painter *par excellence* of interiors, was also represented; Smissaert showed some fine pictures of dunes in Holland, and Fernand Khnopff was present with two pieces, *Une Fleur Bleue* and *Souvenir de Bruges*, the poetic inspiration of which did not in any degree preclude impeccable draughtsmanship. In these works Khnopff really reaches perfection. I must not omit to mention Mlle. Montalba, who showed charming

impressions of Venice, Miss Esté, who had a good autumn landscape, and Mr. Charles W. Bartlett, who contributed three fine pieces of work.

The group of French members of this society comprises the most able exponents of this genre. M. Avy is the possessor of fine qualities, though to tell the truth his work showed a little too much the influence of Besnard; M. Raymond Bigot is admirable in decorative composition: his water-colours of birds are snapped up by collectors almost as quickly as are Japanese paintings. Mlle. Crespel showed work in which she has depicted in her own very personal manner various flowers and trees. M. Gaston La Touche exhibited five works very personal in character and varied, all of them, indeed, veritable fireworks of colour; Spain, Italy, and Versailles inspire him with equal felicity. Also worthy of attention were the excellent contributions of Luigini, always attractive by reason of their vigorous technique, and some



"LA DERNIÈRE ÉPINGLE"  
(*Société de la Peinture à l'Eau, Paris*)

BY AVY

## Studio-Talk

scenes in Morocco by Morerod. Auburtin and Lucien Simon also showed pictures, but they were also holding separate exhibitions to which they had naturally reserved their best work. H. F.

After a lapse of two years, the reorganisation and reopening of the American Art Association in Paris created a spirited enthusiasm. To the founder and president, Mr. Rodman Wanamaker, American artists owe a debt of gratitude, and that half-heartedness is not one of their characteristics was abundantly revealed by the association's membership, and the representative collection of work brought together in their first exhibition. Unstinted praise is due to the art committee, Messrs. Walter Griffin, Parke C. Dougherty, and Richard Miller, for the arrangement, and overcoming the difficulties entailed in placing some eighty-seven works in the rooms at the American Art Students' Club in the Rue Joseph Bara.

The work exhibited was markedly characteristic

of American art in Paris. There was nothing outrageously modern or foggily dull, brilliancy of colour and naturalism being the dominant features. A welcome addition of a little more unconventionality would have filled a felt void and completed the lacking note, by realising the lasting joy in art that comes from those who make use of nature, and rarely from those who are used by it. In figure work Myron Barlow's *Interior* is an instance of what I mean. And another is Richard Miller's ably painted *By the Window*—here the green blind made one think of the sea. Mr. Miller was well represented, his various sketches and finished pictures forming an interesting study. That he is a strong personality with an influence was distinctly evident by the adaptation of his subjects and methods which have been unblushingly appropriated by other painters and are recognisable in their work.

But of individual exhibitors there are many that must not be overlooked; anything they may have



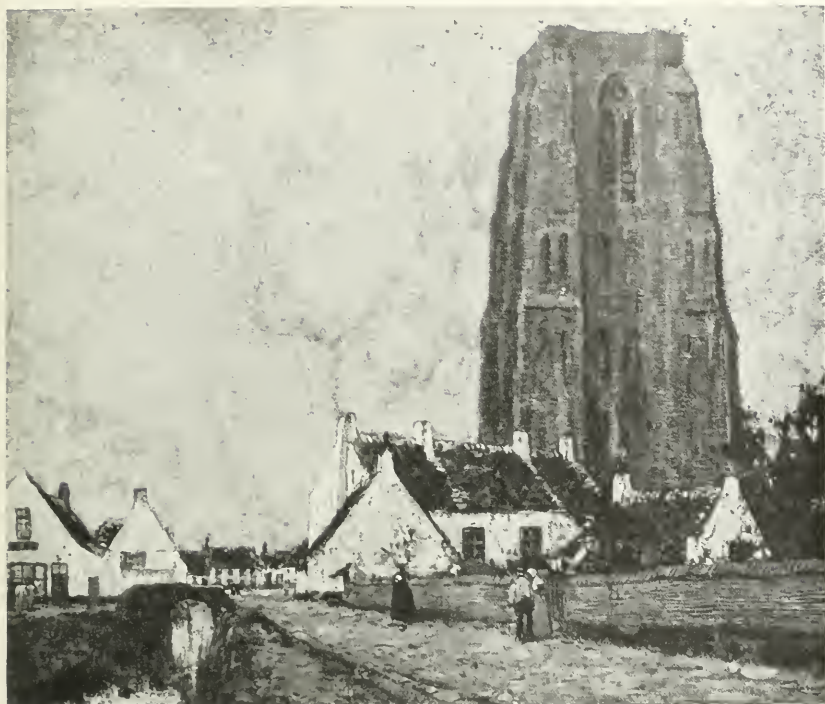
"EN HOLLANDE"

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Société de la Peinture à l'Eau, Paris)

BY ALEXANDRE MARCETTE





"VILLAGE HOLLANDAIS"

(Société de la Peinture à l'Eau, Paris)

BY HENRI CASSIERS

gleaned from past masters, one feels has gone through the sieve of their own personality. The most notable are Max Bohm's *Maternity*, Charles W. Hawthorn's *Fisherman's Daughter*, and Professor J. Niemeyer's *Portrait Study*. That the exhibition was not entirely composed of the work of American artists was observable in the name and work of Arthur Lyons, the most distinguished of his three exhibits being his *Girl Knitting*, and I think I mistake not by including Bernard Harrison with the British side of the Channel.

In the landscapes there was much that was independent and vigorous, but as space is limited I must be content with briefly naming some of the works that merit more than a restrained mention. Amongst the most original are Alson Clark's *Autumn Landscape*; Parke C. Dougherty's atmospheric *Spring Morning*, and his virile little sketch *In the Garden*; F. C. Frieseke's harmonious *Misty Morning*; Walter Griffin's *Brittany Houses*

and *Church at Boigneville*; *Cumulus Clouds*, by Bernard Harrison; *The Well*, by M. Herter; *Canal at Paris*, by George Oberteuffer; Edwin Scott's poetical interpretation of *Notre Dame*; F. W. Simmonds's *Landscape*, and Charles Thorndyke's Brittany landscapes with their distinctive composition and colour. Some searching ability was shown in the work of L. Adams, C. Buehr, Cameron Burnside, Louis Ritman and A. J. Warshawsky. Etchings already well known to readers of THE STUDIO were contributed by Lester G. Hornby and Herman Webster.

In sculpture the most important and of special interest were a fragment of the pediment for the National Capitol at Washington and a case of bronzes by the vice-president, Paul W. Bartlett, whose well-known equestrian statue of Lafayette stands on a lofty pedestal on the second grass-plot of the Carrousel Square near the Louvre. A refined marble bust and bronze figures by S. J.

## Studio-Talk

Bilotti, and the work of D. Richard Brooks should not be ignored. In applied art a coffer by F. Morton Johnson proved him to be an admirable worker in metal, and one would like to see his undoubted ability applied to his own design.

E. A. T.

**P**HILADELPHIA.—Before noticing the recent exhibition of the Pennsylvania Academy of the Fine Arts, a brief account must be given of the Annual Philadelphia Water-Colour Exhibition which preceded it and was as usual held in the galleries of the Academy. The show included, besides an impressive display of works in pure water-colour, pastel, chalks, tempera, and gouache, a collective exhibition of lithographs by members of the Senefelder Club of London. Groups of etchings by well-known artists added to

the comprehensive character of the *ensemble*, and finally, the most interesting of all perhaps, a capital show of miniatures, the Tenth Annual of the Pennsylvania Society of Miniature Painters, combined with a Loan Collection of Old Miniatures of the greatest artistic and historic interest.

A group of fifteen aquarelles, principally scenes drawn from the Tyrol and showing evident Japanese influence, by Mr. John Marin, occupied the most conspicuous position in the Gallery of Honour. They proclaimed themselves as the *dernier cri* of impressionism, and marked an indefinite ethical note that aroused discussion in the ranks of the different factions of the *élite*, but more than likely left the layman puzzled or indifferent. Professor Hans von Bartels was represented by a number of paintings in tempera that quite satisfy the



"SPRING SUNSHINE"

(American Art Club, Paris)

BY WALTER GRIFFIN



*(American Art Association, Paris)*

"THE FISHERMAN'S DAUGHTER"  
BY CHARLES W. HAWTHORNE



PORTRAIT OF MRS. W.  
BY RICHARD MILLER

*(American Art Association, Paris)*

## Studio-Talk

requirements that some people demand in a work of art. Particular notice is due to his *Milkmaid, Holland*, artistic in conception and beautiful in scheme of colour. This picture had as pendants in the principal gallery two paintings by M. F. Luigini: one an aquarelle entitled *The Road from Newport*, the other a *Flemish Canal*, equally admirable in both colour and perspective. Near these were two carefully executed little pictures entitled *Street in Beauvais* and *La Gloire*, by M. Albert Lechat, whose work formed the subject of a recent article in THE STUDIO.

Mr. Thomas P. Anshutz sent a *Portrait* in pastel that showed him in his best form, and was quite successful in modelling of the face and hands and attractive in combination of brilliant hues. Water-colours by Mr. Taber Sears, *The Cedar in Pembroke, Bermuda*; by Miss Alice Schille, *Saturday Morn-*

*ing*; and by Miss Paula Himmelsbach, *The Acropolis from Piræus*, deserve special mention as examples of sound and sane methods of technique. Mr. Colin Campbell Cooper's *Broadway from the Post Office* is thoroughly characteristic of his work of discovering the picturesque in the streets and skyscrapers of New York. The *Little Boston Girl* by Miss Hilda Belcher shows one of those delightful portrayals of the ingenuous child character that are always acceptable as subjects of the painter's analytical study. An interesting picture, almost in monotone, by Miss Florence Esté, entitled *The First Snow*, was most effective in the simplicity of the employment of the medium on a tinted background. Mr. Louis C. Tiffany's *Street in Algiers*, a fine bit of Oriental life, revived one's interest in the works of a well-known painter who has not exhibited at the Academy recently. M. René Menard's beautiful pastel entitled *Estuary*



"THE FIRST SNOW"

(Philadelphia Water-Colour Exhibition)

BY FLORENCE ESTÉ

## Studio-Talk

of the *Odet* has that subtle envelope so difficult to attain yet so indispensable in a really great picture.

A general glance over the whole large collection of work shown in the One Hundred and Seventh Annual Exhibition of the Pennsylvania Academy of the Fine Arts yielded evidence of a wise tolerance of the diverse forms of aesthetic expression that to-day divide painters and sculptors into groups more or less differing from each other but at the same time working for the attainment of the same end. Some of the rampant radicals have given heed to sober second thought and re-appeared with contributions that were quite sane and yet none the less interesting as examples of their craft. Perhaps the most noticeable fact about this exhibition was the attention given by the majority of the exhibitors to the schemes of colour in their canvases, the other qualities generally considered as necessary in a work of art, such as good drawing, tone, light and shade being often conspicuous by their absence, or, at any rate, slighted as bearing no importance to the painter's object. One of the galleries was used exclusively for a group of some of the most remarkable efforts in that direction ever seen at the Academy—a number of them by Mr. Henry Golden Dearth positively blazing with vibrant colour. Judging from the perfectly comprehensible work previously shown by the same artist, it would be difficult to say whether he is a convert to the fancies of the *paroxystes*, or is simply doing this *pour épater les bourgeois*.

Many of the most important contributions were portraits, the post of honour in the largest gallery being given to Mr. Joseph de Camp's group of *Three Friends*, in which three generations of the family of Isaac H. Clothier, Esq.,

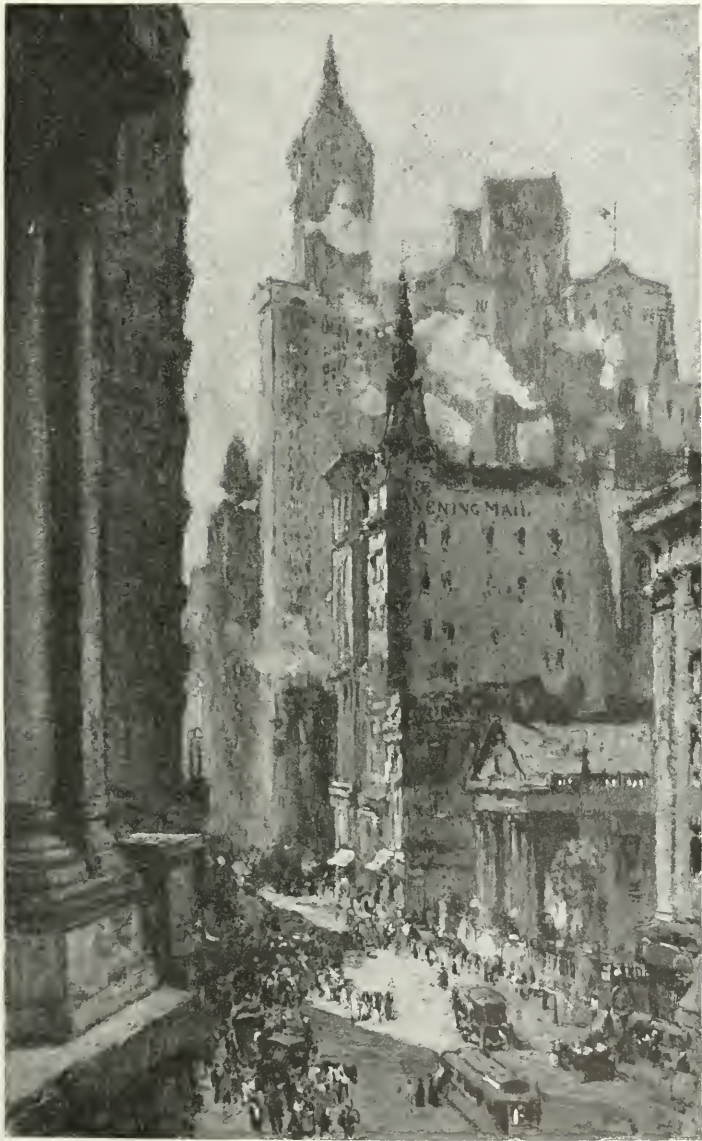
are represented. Another portrait by the same artist, that of *Francis I. Amory, Esq.*, was awarded the Carol H. Beck gold medal. Mr. Hugh H. Breckenridge's portrait of *Dr. James Tyson*, lent by the University of Pennsylvania, was painted with thoroughly masterful technique, and was decidedly the most creditable example of the artist's work ever seen on the Academy's walls, and certainly added tremendously to his reputation. Mr. Robert W. Vonnoh's portrait of *Dr. Talcoff Williams* was a good piece of character painting, and Mr. Lazar Raditz's portrait of *Dr. Saml. G. Dixon* was also in quite a different way a masterpiece. Mr. Frank B. A. Linton's portraits of *Dr. Wm. H. Greene*, and of *Wm. L. Austin, Esq.*, deserve the highest praise as most successful delineations of the character of the subjects. Mr. Richard E. Miller's portrait of *A. B. Frost*, the well-known American illustrator, quite out of the



"MILKMAID, HOLLAND"

(Philadelphia Water-Colour Exhibition)

BY PROF. HANS BARTELS



"BROADWAY FROM THE POST OFFICE"  
BY COLIN CAMPBELL COOPER

(Philadelphia Water-Colour Exhibition)

## Studio-Talk

ordinary method of handling, pleased with its charm of colour-scheme, capital drawing making a beautiful picture as well as a conscientious portrait.

What was termed *A Portrait Study*, by Mr. John McLure Hamilton, was interesting from the original treatment of the subject, the painter Henry Thouron. Portraits of *Ernest L. Major, Esq.*, by Mr. S. B. Baker; of *Doctor Howell*, by Miss Cecilia Beaux; of "*Mrs. G.*," by Mr. Paul King, were creditable works, and the *Portrait of a German Tragedian*, by Mr. Ernest S. Blumenschein, should be especially mentioned as a human document of the painter's brush. Mr. William M. Chase was represented by five works of which probably the *Portrait of a Lady in Black*, handled in his usual inimitable way, was the most interesting.

Mr. John W. Alexander's two canvases, *The Ring* and *Primrose*, included in them most of the

qualities that really great works of art have always had, sentiment, good drawing, tone, and subtle envelope. Works like these will outlive those of the irresponsible theorists that have only a temporary vogue. In *Buccaneers*, a large canvas by Mr. Frederick J. Waugh, representing a boarding party of pirates attacking a merchantman, there was evidence of the careful study so necessary in the make-up of a truly great picture. An excellent example of well-executed figure-painting was Mr. Walter MacEwen's *At the Burgomaster's*. Mr. Wm. M. Paxton's *Girl Sweeping* was purchased for the Academy's permanent collection. Some good marine paintings were to be seen, one by Mr. Emil Carlsen, *The Open Sea*, a wonderfully realistic work, being awarded the Temple gold medal. Mr. Charles H. Woodbury's *Steamer* was also very true in effect.

The landscape painters were well represented as



"THE RED MILL"

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(*Pennsylvania Academy of Fine Arts*)

BY CHARLES MORRIS YOUNG





*( Pennsylvania Academy )*

PORTRAIT OF A GERMAN TRAGEDIAN  
BY ERNEST L. BLUMENSCHNEIN



PORTRAIT OF DR. TYSON. BY  
HUGH H. BRECKENRIDGE

*(Pennsylvania Academy)*



*(Pennsylvania Academy)*

PORTRAIT OF MRS. G.  
BY PAUL KING



"EVE." BY ANDREW O'CONNOR SENIOR

*(Pennsylvania Academy)*



POSTER FOR A WHOLESALE OUTFITTER  
BY CARL MOOS

they always are at the Academy. The Jennie Sesnan medal was awarded to Mr. William L. Metcalf for his picture entitled *Spring Fields*. Mr. Edward W. Redfield exhibited three of his forceful *plein-air* canvases. Mr. Charles Morris Young's *Red Mill* was convincing and clever. The Mary Smith prize was awarded to Miss Elizabeth Sparhawk Jones for her picture of a Parisian flower shop entitled *Spring*. Mr. Colin Campbell Cooper's *Bowling Green, New York*, was another of his most successful presentations of the busy streets and lofty buildings of the commercial district.

The display of sculpture was disposed with excellent judgment about the central rotunda and corridors, and really deserves a separate article of appreciation, but mention should be made here of the beautiful little figurines in terra-cotta by Mrs. Bessie Potter Vonnoh, and Mr. Albert Laessle's bronze *Turkey*. A portrait bust in bronze of the late *George C. Thomas, Esq.*, by Mr. Chas. Grafly, was quite the best in the collection. Mr. Andrew O'Connor Senior's marble *Eve* should also be noted for its graceful pose and careful rendering of anatomical detail. The two larger galleries were used for the exhibition of two decorative fountains by Miss Janet Scudder.

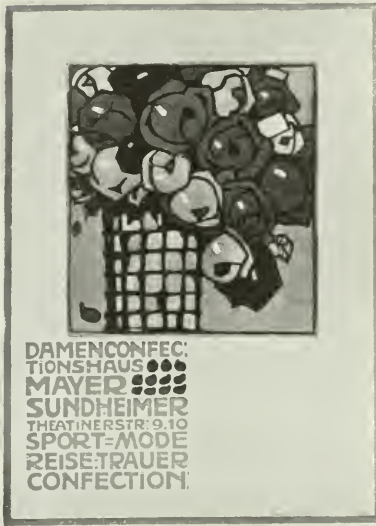
E. C.

MUNICH.—In Munich, as elsewhere, the art of the pictorial poster plays an important part, and must be considered as an essential product of contemporary artistic development. Such pictorial advertisements have been designed on occasion by some of the most popular and fashionable artists in the realms of painting and decorative art, and have been the means of enabling certain original painters to give expression to their talent. As far as one can generalise, the poster-art of Munich is sane, sober, and concise in effect. It differs from similar work in France, which more often makes appeal to our sentiment, to our emotions, rather than to our reason. As you pass along the streets of Munich some fine posters will catch your eye; they will not arouse emotion, will not sadden you or delight you, but you will be captivated perhaps, interested certainly, for the impression received, no matter how excellent be the drawing, is simply and purely descriptive.

The German poster-artist does a great, one might almost say an enormous, amount of work. An impeccable craftsman, he thoroughly comprehends his *métier*, and as artist he engages in æsthetic problems. Like his confrères in France he works in a style



POSTER FOR A TAILOR BY LUDWIG HOHLWEIN



POSTER FOR A MODISTE BY LUDWIG HOHLWEIN

different to that of British or Belgian artists; and by virtue of elimination and of concentration there



POSTER FOR A MOTOR-CAR AGENT BY CARL MOOS

has been created a style of German poster. This is particularly the case with Munich, which occupies itself so much with art. The Munich posters nearly always arouse admiration for their admirable decorative effect, in itself an important characteristic, and the artistic qualities necessary for the elaboration of such works demand from the designer a thorough knowledge of drawing, and of the principles of



POSTER FOR A MUSICAL FESTIVAL BY LUDWIG HOHLWEIN

composition. Such posters are the finished productions of artists thoroughly conversant with the exigencies of industrial art, and they form a special branch of the art of a nation which ever more and more is seeking for beauty equally in form and in material execution technically as perfect as possible.

In Munich posters are to be found bearing the signatures of some of the leading artists; for instance, Gysis, an artist of delicate idealism, Jank, von Stuck, Fritz Erler, or Putz; and to their example and lead we owe the creation of the present excellent poster-art. Then, among others, examples of whose designing are appearing every day, we have Julius Diez, Hengeler, J. B. Maier, Moos, and in particular Hohlwein. Besides the great variety of pictorial advertisements which are called

## Studio-Talk



POSTER FOR A TEA MERCHANT  
BY LUDWIG HOHLWEIN

forth by the different industries, there is a whole series dealing with sports, exhibitions, concerts, and picture galleries, and yet another class, most characteristic of Munich, which glorifies beer. Posters summon you to the different beer-restaurants for concerts or carnival revels, announce some special brew, or the great drinking feasts of the Spring or the fairs of Autumn, the joyous Kermesse. These posters are, for the most part, characterised by sober elegance and fine harmony of tone, they do not "shout" at you from the walls nor are they crude in colour—they attract by their undoubted good taste, and fix the attention of the passer-by with their excellent colouring.

Hohlwein and Moos are the two most popular and the most specialised exponents of this branch of art, and it is to their fertile talent and imagination that we owe the greater number of the placards appearing every day. Moos is best known for his posters of Winter Sports. He finds subjects in the ever-varying attitudes of tobogganists and ski-runners of both sexes. Their dark or light costumes tell admirably on the purple, grey, or white of the snow, against which the pink faces make charming patches of colour. Ludwig

Hohlwein's style is somewhat different; he is more elegant, more subtle, and gives to his conceptions a more decorative treatment. In speaking of Munich posters one thinks instinctively of Hohlwein, whose work is well known and deservedly appreciated, not only by an *élite* of artists and sportsmen, but also by the general public. In a few short years the able architect that he was, and that he still remains to-day, has developed into the best of our designers of pictorial posters. His enormous artistic activity has led him to occupy his talents with all manner of work. He builds villas, designs furniture, paints panels for decoration, has turned his attention to ceramic work, an initial designed by him decorates a brand of



POSTER FOR DEALERS IN TYPEWRITERS AND OFFICE FURNITURE. BY CARL MOOS

cigarettes, and he is responsible for countless posters and water-colour drawings. This artist more than any other is responsible for the raising of poster-designing to the level of a fine and virile art. It should be added that the examples reproduced are issued from the press of the Messrs. Schuh and Co.'s Vereinigte Druckereien und Kunstanstalten.

F. G.

**B**ERLIN.—The Hungarian sculptor Sandor Jaray has for many years been a resident of Berlin. He came to us from the Vienna Academy of Arts, and started as an actor but decided to become a sculptor after having carried off the Academy prize with a lovely nude, the *Somnambule*. Studies in Rome confirmed his adoration of perfect form, but he has always striven for sensitive or passionate expression, whether wood or stone is his medium. A predilection for the characteristic never allowed his ideals of simplicity and harmony to suffer. His statue of the celebrated actor Kainz as Hamlet has been recently unveiled in Vienna. Jaray is always original and compels interest in his further development.

The two hundredth anniversary of the birth of Frederick the Great has been celebrated at our Royal Academy of Arts by an exhibition of special attractiveness. The fascinating personality of the king as monarch, artist, soldier, wit, and philosopher was made alive throughout every phase of his development in a series of painted, sculptured, and engraved representations by artists of his own and later days. This evocation was made all the more impressive by the simultaneous appearance of his kindred, friends, and companions as well as of some rooms which actually played a part in his life. We could again enjoy the corporate choir of discreet harmonies in Antoine Pesne's rococo art, the psychologic discernment of Graff, Schadow, and Chodowiecki, and Rauch's classical nobility. The master who was

unparalleled as an interpreter of the great Frederick, Adolf Menzel, was to be admired in several items of his inspired realism, and among living painters, Arthur Kampf, the president of the Academy, carried off the laurels of the victor. His *Frederick the Great after the Seven Years' War* (the scene of which is laid in the church at Charlottenburg) and his *Frederick addressing his Generals* on his death-bed humanise history with the penetrativeness of Carlyle.

Schulte has been holding his annual "Hunting and Sport" exhibition, in which animal painters like Sperling and Weczerzick and artists who



"ADAM AND EVE"

BY SANDOR JARAY





"THE DANCER,—NO. II, MINUET"  
BY SANDOR JARAY



"FREDERICK THE GREAT AFTER THE SEVEN YEARS' WAR." FROM THE PAINTING BY PROF. ARTHUR KAMPF

*(Copyright Franz Hanfstaengl)*

## Art School Notes

combine landscape with animal life like Friese, Zimmermann, and Ungewitter, aroused the chief interest. Another event at the same galleries was a comprehensive collection of works by Ludwig Dettman, a painter with an open eye for nature's glories, and one who has trained his colour-sense to the highest pitch of receptiveness. His brush is particularly skilled in catching the sparkling vibrations of the morning sun. Recently he has shown a fondness for painting the birth of Christ, but all his versions of the subject seem merely to have been sought as opportunities to excel in the art of rendering the diffusion of brilliant sunlight. The marine painter, Hans Bohrdt, who has been showing at Schulte's, wields his brush with delicacy and charm, avoiding all opacity when depicting the sea under various aspects. He knows all the technique of navigation, and thus his renderings of ships have a note of actuality. Count Hans Albrecht von Harrach, the son of the distinguished painter, proved a worthy continuator of the noble artistic family tradition in a series of portrait sculptures.

Lovis Corinth, the new president of the Berlin Secession, has undergone a severe illness, but no falling-off of pictorial power was discernible in the new collection of pictures he has been showing at Cassirer's.

J. J.

### ART SCHOOL NOTES.

LONDON.—Mr. A. P. Laurie, the new Professor of Chemistry at the Royal Academy, gave his first course of addresses last month. In one of his lectures Mr. Laurie spoke on "Grounds and the Methods of Painting," in the course of which he gave a careful description of the best ways of preparing grounds and mediums for tempera painting, and mentioned among other things that there was no safer panel for tempera pictures than a piece of good yellow pine. Mr. Laurie also showed, in some striking and beautiful experiments, how the hues of pigments and of silk fabrics of various kinds were affected by the colours of the spectrum. Sir Edward Poynter paid the new Professor a compliment by taking the chair at his lecture in the place of the Keeper, who usually presides on such occasions.

The March exhibition of the Heatherley Art Club was on the whole the most successful of those that have been held since Mr. Massey became its president. More than seventy works were shown

and their general quality was well above the average. The critic on this occasion was Mr. Haldane Macfall, whose careful and discriminating comments were listened to with great interest. The club is probably the oldest of its kind in London. At a recent meeting a well-known artist who is now president of one of the Royal societies stated that he could remember Fred Walker coming to one of the club meetings as a small boy in an Eton jacket.

W. T. W.

Apropos of Mr. Catterson-Smith's account of his experiments in teaching memory-drawing at Birmingham, we have received the following letter from Mr. L. D. Luard :

"At the end of his notes upon 'Memory-Drawing and Mental Imaging in Art-teaching' in the February number of *THE STUDIO*, Mr. Catterson-Smith refers to my translation of the 'Training of the Memory in Art' by Lecoq de Boisbaudran, and makes certain comments upon his teaching which give an inaccurate impression of his methods and their value. For while admitting that Lecoq 'had the same object' as himself, that is, 'the cultivation of the faculty of mind-picturing,' he accuses him of not appearing 'to have made any distinction between memory and visualisation.' Yet Lecoq clearly states that 'as practice develops the power of seeing the object though no longer present, the conscious methods (*i.e.* calculation of points, &c.) become gradually less necessary,' and declares frequently that 'to see the object when absent is the real goal to which all these exercises should lead.'

"That Lecoq's methods were successful in achieving his and Mr. Catterson-Smith's purpose, the memory-drawings by his pupils reproduced at the end of the volume conclusively prove, for they show a power of mental visualising which surpass any other drawings of the kind that I know.

"I have no intention of suggesting that Lecoq's methods are beyond criticism, and the criticism of Mr. Catterson-Smith has the authority and special value of his large experience in memory-teaching, but I wish to protest against the unfair impression that is necessarily created by a depreciation which condemns a part of Lecoq's teaching and the oversight which forgets to mention that it is only a small part of the whole."

To this letter Mr. Catterson-Smith replies as follows :

"Let me at once admit that I should have used the words 'not sufficient distinction' instead of 'not any distinction.' At the same time I think if the importance of the distinction between visualisation and memory had been realised by Lecoq he would have given his book another title. As it is memory is given the prominent place.

"I should like to state that in my opinion the drawings at the end of the book do not 'conclusively prove,' as Mr. Luard says, that they were visualised; for they might also have been drawn from memory without any visualisation having taken place. I am anxious to press forward the importance of mind-picturing, and to make it clear

## Reviews and Notices

that the training of the power to draw from memory is of far less importance. It is interesting that Sir Francis Galton in his book 'Inquiries into Human Faculty and its Development,' cites Lecoq as having trained the faculty of mental imagery of his pupils.

"May I say I am very grateful to Mr. Luard for having translated the book, and that I have recommended my teachers and pupils, and many others as well, to read it."

### REVIEWS AND NOTICES.

*John Lavery and his Work.* By WALTER SHAW SPARROW. (London: Kegan Paul.) 10s. 6d. net.—This finely printed and excellently illustrated volume is "dedicated to Sir James Guthrie by his sincere admirers John Lavery and Mr. Shaw Sparrow." The fact that the subject of study joins in the dedicatory compliment seems to confirm an impression given by the reading of the book, that though the work is hardly of the nature of a compilation, yet it contains much that is autobiographical. To say this, however, is not to detract from its value. Indeed, it adds to its authoritative-ness as a document which will materially assist the historian of the future. Mr. Shaw Sparrow has been particularly thorough in his search for material, of which his book contains a liberal amount, grave and gay, reminiscent and didactic. He presents us with an introduction by that fascinating Scots writer Mr. Cunningham Graham, in which occurs a three-paged account of the origin and descendants of Labhradh Loingseach, who lived 500 B.C., "which being put into the Saxon tongue means Lavery the Mariner," and whose representative to-day is John Lavery the painter, "Irish by race and Scotch by education." From this parentage and training Mr. Shaw Sparrow deduces a series of theories which are plausible enough even to be convincing. Amongst other matters we have a fairly adequate history of the rise and evolution of the Glasgow school of painters, the International Society, and other bodies which the genius of Mr. Lavery helped to make notable. Sandwiched between biographical and historical facts are extensive dissertations by the author on art and most things pertaining to the craft of painting, from the influences of Velasquez and Hals, the methods of Whistler, Guthrie, and Walton, down to the aspirations of the Post-Impressionists. So that the reader closes the book not only knowing more than he ever knew about the actions and tendencies of any modern painter, but having a fairly complete impression of Mr. Shaw Sparrow's own attitude to the craft of painting. If the writing can hardly be called distinguished it is illuminative and suggestive. In

dealing with the influences which affected the painter, we are glad to see that the author prints the oft-repeated acknowledgment which Mr. Lavery has made of the debt he owes to the distinguished president of the Royal Scottish Academy. "I feel greatly indebted to James Guthrie, who has ever been my ideal of a man and of an artist, and his influence, I believe, has told most upon me in my study of painting." The appendix supplies us with a useful list of the pictures and sketches painted by Mr. Lavery between 1880 and 1911 and a reminder of the remarkable number of his canvases which are to be found in the public collections of the world.

*Everyman: A Morality Play.* Illustrated by J. H. AMSCHWITZ. (London: P. Lee Warner for the Riccardi Press.) Boards, £2 2s. net; limp vellum, £2 12s. 6d. net.—The old morality play which was revived on the stage some years ago is here presented, beautifully spaced and printed, with illustrations by Mr. J. H. Amschwitz, and the illustrations reflect every credit upon artist and publisher, both in ability and feeling of design and perfection of reproduction.

*Wood Carvings in English Churches.* By FRANCIS BOND. (Oxford University Press.) 6s. net.—Mr. Francis Bond has already enriched English æsthetic literature with many valuable monographs on the ecclesiastical decorative art of his native land. This new publication, the second part of a practically exhaustive work on wood-carvings in English Churches, shows no falling off in enthusiasm or knowledge and with its wealth of fine illustrations will be a revelation to many of the vast number of fine examples of mediæval craftsmanship which have survived all the vicissitudes of fortune of the buildings they adorn. Interwoven with the examination of actual carvings, amongst which those of the stalls at Lancaster, Chester, Ripon, and Manchester are the most characteristic and remarkable, are many curious and deeply interesting data concerning those for whose use the stalls were provided and the changes in the position of the seats that vividly reflected the revolution which took place as time went on in the attitude of the congregation towards the doctrines of the Church.

*Paul Merse von Szinyei, ein Vorläufer der Pleinairmalerei.* By DR. BELA LÁZÁR. (Leipzig: Klinkhardt and Biermann.) 24 mks.; ed. de luxe, 60 mks.—A precise history of modern Hungarian art has yet to be written. The leaders in the new school were undoubtedly Ladislaus von Paál and Paul Merse von Szinyei, the forerunners of the

## Reviews and Notices

*En plein-air* school of painting. Both were born in the same year, 1845, the former died in 1879 at the height of his career, the latter is still happily among the living, and his pictures are always a distinguished feature of the exhibitions held at the Budapest Academy of Art, of which he is one of the oldest living members. From his earliest childhood Szinyei has been a keen observer and lover of nature, and has shown a keen sense of colour. He spent eight years in Munich, from 1865-1873, studying under Piloty, who had among his students at the time Makart and Leibl, whose friendship Szinyei gained. The various stages of Szinyei's somewhat tempestuous career are recounted by Dr. Lázár in clear and lucid German, which as it flows from his pen is particularly flexible. The volume is illustrated with numerous photogravure and colour reproductions of the artist's pictures and is presented in a very attractive style.

*Chinesische Kunstgeschichte.* Von OSKAR MÜNSTERBERG. (Esslingen/a.N.: Paul Neff.) Vol. i. 20 mks.; vol. ii. 28 mks., stitched.—The publication of this work occurs at an opportune moment when Chinese art is attracting a great amount of attention. The scope of the work is comprehensive—one might almost say encyclopædic, for practically every department of art is dealt with and illustrated. The illustrations, which number many hundreds, including not a few colour-plates, in themselves give value to the work, which textually seems to be the first attempt in Europe to deal with the subject systematically, though books of much insight and learning have made their appearance from other sources in recent years. The author, who has devoted many years to the study of Chinese art, betrays the predilection of his race for searching analysis; the personal element has little concern for him and instead of attempting to construct a history of artists—an almost hopeless task in the present state of our knowledge—he has preferred to direct his attention to the intrinsic qualities which characterise the successive periods. We gather that he does not lay claim to any extensive first-hand knowledge of the works that are dealt with and illustrated—this applies more especially to the paintings—but has relied mainly on reproductions of them, such as those excellent prints which have been published by the "Kokka" magazine in considerable number. Partly for this reason, but chiefly because there is ground for believing that our present knowledge of Chinese pictorial art is extremely meagre in comparison with the material which remains unexplored, we feel that Mr.

Münsterberg's history must be regarded as purely tentative, though fully deserving the consideration of students of Oriental Art.

In a quarto brochure entitled *A Reply to an Attack made by one of Whistler's Biographers on a Pupil of Whistler, Mr. Walter Greaves, and his Works* (2s. 6d.), Messrs. William Marchant and Co., proprietors of the Goupil Galleries, deal at length with the allegation that certain works exhibited last May at their galleries as Mr. Greaves's were in fact executed in part by Whistler. The works in question are the three pictures, *Passing under Old Battersea Bridge*, *Portrait of the Artist*, and *The Balcony*, and the etching, *Barges, Lime Wharf, Chelsea*, all of which are reproduced, while in order to strengthen their case in regard to the first-named picture, they have reproduced portions of it on an enlarged scale and added a reproduction of Whistler's *Nocturne—Blue and Gold* in the Tate Gallery, for comparison.

Mr. Frederick Hollyer is issuing a series of reproductions of studies by Alfred Stevens, in which he has secured practically facsimile results by the special process employed. The first selection comprises twelve prints, including studies of the female nude in various poses, and studies for religious compositions. The prints are published at 2s. 6d. each, or one guinea the set of twelve, and are issued under the auspices of the Alfred Stevens Society.

Messrs. Braun and Co., the well-known Paris publishing house, who have a collection of over ten thousand reproductions of pictures and drawings by masters of various periods, propose issuing from time to time folios containing a choice selection of the drawings printed in the carbon process. Two of these folios which have reached us contain examples by Holbein, Dürer, and J. F. Millet, which are excellent renderings of the originals. There are twelve prints in each folio, which is priced at 30s.

We have received from the firm of Johann Ambrosius Barth of Leipzig a set of large sheet drawings for the Life Room (*Anatomische Wandtafeln für den Aktisaal*) which have been prepared under the supervision of Prof. Dr. August von Froriep, Director of the Anatomical Institute of the University of Tübingen, showing the muscular system of the adult male in a condition approximating more closely to the living state than is possible where the drawings are made from the cadaver in the dissecting-room. The set consists of nine sheets, a key in Latin, German, French, and English accompanying them. The price of the complete set is 20 marks.

## The Lay Figure

### THE LAY FIGURE: ON THE FOUNDATION OF ART.

"I AM very much bewildered by the present position of affairs in the art world," said the Plain Man. "There seems to be no stability of opinion or practice, no order, no coherence. Why should this be? Is there no fundamental principle by which art is guided?"

"Why should art be bound and hampered by rules?" cried the Man with the Red Tie. "I believe in anarchy; that alone gives the artist freedom to express himself. Each man should be a law unto himself and do whatever he thinks best."

"Hold on a minute," laughed the Art Critic. "Do you really want us to take you seriously? Would you go so far as to assert that art should be without principles and subject to no laws?"

"I would certainly say that the artist should set his own individual feeling above all laws and that he should work as the spirit moves him," returned the Man with the Red Tie. "If he is tied down by all sorts of conventions what hope is there of progress and what chance is there that he will sound any new note in his work?"

"Oh, is that what you call it?" asked the Plain Man. "There are quite a number of new notes being sounded just now, I should say; and I think they make rather a jangle. A little more harmony would please me better."

"What an old-fashioned mind you have got!" scoffed the Man with the Red Tie. "Harmony, indeed! That is only another name for stagnation, and when art stagnates it is in a bad way."

"I quite agree with you," broke in the Critic. "Stagnation saps the vitality of art and reduces it to a condition of dangerous torpidity. But anarchy, I think, is more dangerous still because it denies the existence of any fundamental principle and is subversive of all right discipline. It destroys the very foundation of art and brings everything to chaos."

"But surely you believe that every artist should have the fullest possible scope for the expression of his individuality?" protested the Man with the Red Tie; "and you would not deny that subservience to rules and regulations dulls his intelligence and takes away his power of initiative? Is not chaos better than a dead, dull level of mechanical mediocrity?"

"I do not know which would be the less objectionable of the two evils," laughed the Critic, "but as the highest type of individual expression

is possible without any disregard of essential principles, the point is hardly worth discussing. Might I hint, however, that I find quite as much mediocre effort among the anarchical artists who work as the spirit moves them as I do among the men who subject themselves unintelligently to the laws of art? The mediocrity of the anarchist is, perhaps, rather more offensive than that of the artist who recognises that there is a fundamental principle but does not know how to apply it."

"Do tell me what this principle is," interrupted the Plain Man. "I felt sure there must be one, though artists in the present day do not seem to have much respect for it."

"You can sum it up in one word—decoration," replied the Critic. "The work of art that is rightly decorative satisfies completely all the main essentials."

"Is that all?" gasped the Plain Man. "But I always thought that decorative art was the lowest type of all, the least important, and the least valued."

"Just listen to him!" sighed the Man with the Red Tie. "What are we to do with such a person?"

"Why, of course, educate him and elevate his mind," answered the Critic. "There is a vast mass of people who suffer from the same delusion, and there is a large array of artists who, if we may judge by their productions, are no better informed. How can you expect the public to learn great principles if the artists are unable to teach them?"

"I gather that I have said something very wrong," apologised the Plain Man. "Forgive me, and lighten my darkness."

"My friend, a great artist once defined decoration as the activity, the life of art, its justification and its social utility, and I think that fairly comprehensive summing up should prove to you the greatness of your mistake," said the Critic. "But there is some excuse for you because so many artists at the present time do not recognise that decoration is the very foundation of art; and they certainly ought to know better. Believe me, it is simply by its decorative quality, and its sense of decorative fitness, that a work of art rises from the level of a mere commonplace representation of obvious facts to that of an inspired expression of a great aesthetic conviction. Decoration is what you were asking for—the fundamental principle by which art is guided—and quite unconsciously you were craving for it when you complained of the incoherence of modern art. There are hopes for you yet."

THE LAY FIGURE.





BERWICK BRIDGE FROM THE OIL PRINT-  
ING BY D. Y. CAMERON A.R.A., ARISA



*D. Y. Cameron's Paintings*

THE PAINTINGS OF D. Y.  
CAMERON, A.R.A., A.R.S.A.  
BY A. STODART WALKER

It is hardly a novelty to find a great etcher achieving distinction as a colourist. Of the famous trio which formed the subject of one of Mr. Cameron's most illuminative addresses on etchers and etching, Rembrandt, Méryon, and Whistler, two were masters of colour, and he who seems destined to stand side by side with these and worthy of sharing their eminence as gravers is producing work in oil and water-colour that places him amongst the most notable painters of the day. And those cynics who name success and distinction as antagonistic terms must accept Mr. Cameron as a marked exception to the rule, for the distinguished Scotsman, whatever his earlier experiences, is one of those fortunate craftsmen whose work secures a certain market as soon as it leaves the easel, and not infrequently even before that fateful day.

Mr. Cameron is a Scotsman who, while loyal to a Scottish residence—his beautiful home near Kippen, in Stirlingshire, is an ideal residence for a painter—is as well known to the English people as he is to his own countrymen; though his loyalty to his Alma Mater, the Royal Scottish Academy, ensures that notable body having the first call upon the products of his genius. But at the International, the "Old" Water-Colour Society, the Society of Twelve, the Goupil and other galleries his work always finds an adequate representation, as it did at the lately deceased New Gallery, and now that he is an Associate of the Royal Academy further opportunity will be afforded the public of knowing what manner of man Mr. Cameron is as revealed in his work.

An *olim civis* of that most eclectic group, the Glasgow School of Painters, Mr. Cameron can hardly be said to possess any characteristic peculiarly diagnostic of that influential phase of our modern artistic expression. Indeed, from the first



"THE EILDON HILLS"  
LV. No. 229.—MAY 1912.

(In the possession of Walter Reid, Esq.)

BY D. Y. CAMERON, A.R.A., A.R.S.A.

## D. Y. Cameron's Paintings

Mr. Cameron, though a powerful influence, was more than any other member of "The School" personally eclectic. True he painted under the influence of Whistler, which had so marked an effect on Guthrie and one or two of his colleagues. Yet it is clear, not only from a study of biographical material, but also from a consideration of the painter's art itself, that Mr. Cameron is probably the most self-developed worker of the group. If we look for influences which have affected his essays in colour, we shall find them in those masters whose ideals are reflected in his etchings, Rembrandt, Méryon, Whistler, and Seymour Haden. The influence of Matthew Maris can be traced in some of his earlier drawings, but so far as his later work is concerned, it seems to be the logical outcome of his experience as an etcher and his earlier training as an architect. His striving after simplicity and distinction in design and for pictorial unity, the definite recognition of the

limitations of his material, his passion for style, all these he carries from the man as etcher to the man as painter. Some, indeed, find herein the limitations of his canvases. Alfred Stevens said that pictorial processes must be different from literary ones, and as a corollary to that statement there are some who hold that each form of artistic usage should only "think" in its own atmosphere. But such an ideal, not being a gospel, is not accepted by Mr. Cameron. Like all sincere craftsmen he must express himself in the medium that his vision and his capacity allow. The old fallacy that such and such a subject is only fit for water-colour, or for oil, or for pastel, or for stipple, or for etching, finds no undisputed admission from him, though being gifted in most of the mediums he is not careless in his selection.

Mr. Cameron, as has been said, is markedly individual. Unless a painter can give his landscape a very distinctive personal note, he would



"DARK BALENOCH"

BY D. Y. CAMERON, A.R.A., A.R.S.A.  
(In the possession of Stephen Mitchell, Esq.)



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the possession of the Liverpool Corporation)*

"LUXOR : NIGHTFALL" BY D. Y.  
CAMERON, A.R.A., A.R.S.A.



“TEWKESBURY.” BY D. Y.  
CAMERON, A.R.A., A.R.S.A.

*(By permission of Messrs.  
James Connell and Sons)*



*(In the Aberdeen Art Gallery)*

“CRAIGIEVAR.” BY D. Y.  
CAMERON, A.R.A., A.R.S.A.



"SPRING IN TUSCANY"

BY D. Y. CAMERON, A.R.A., A.R.S.A.  
(*In the possession of W. W. Wingate, Esq., Cambridge*)

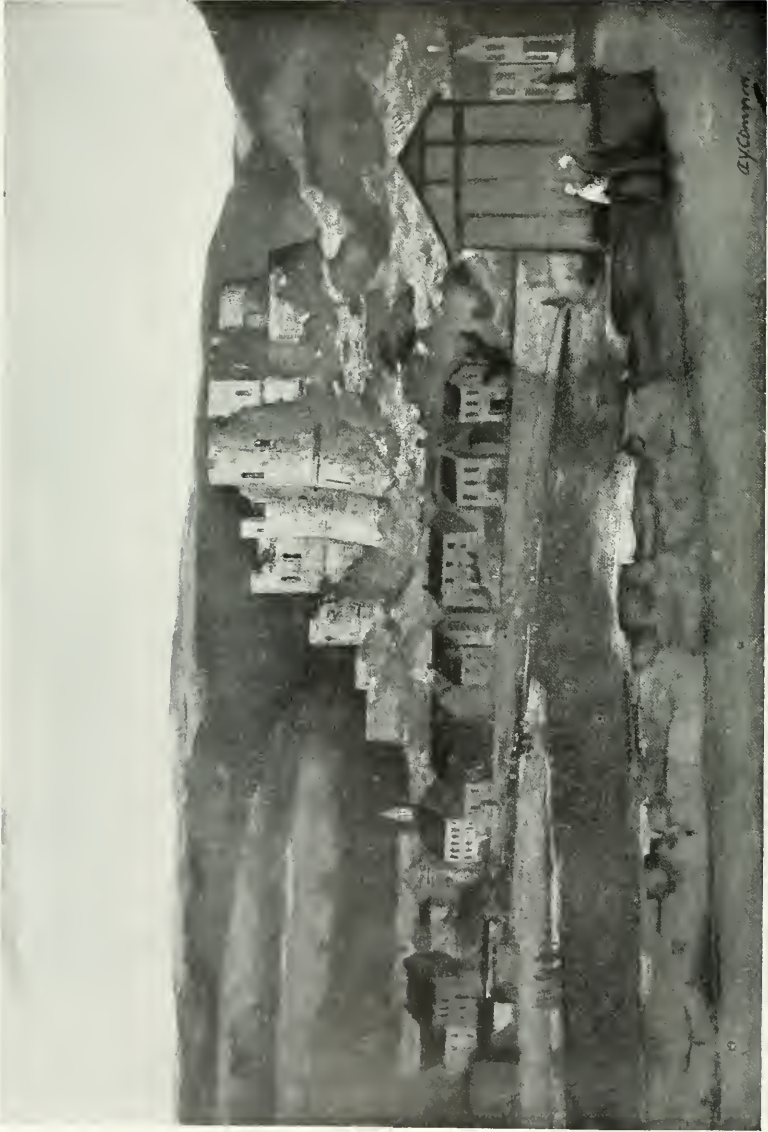
hold that he should not paint at all. A mere transcription of the evident facts of nature is not so effective as a photograph of the same, and a studied imitation of nature as it was seen by Corot, Cazin, and other masters is not nearly so satisfying as a copy of these painters secured by the lens. No man is worth his artistic salt unless he supplies us with a new mental eye, unless he reveals to us what others have missed or clothes what we regard with the aura of his own personal vision. That so few painters do this is one of the main reasons why the pictorial arts command so small a part of the patronage of the public. The majority of the canvases placed upon the market are, like the bulk of library romances, to be scanned and then

discarded. No man of taste will fill his shelves with mere literary crudities, nor will he cover his walls with yards of canvas which tell him nothing he does not know, or which some other painter can tell him better. It is not only in what are called academic circles that this mere transcription and imitation prevail. Indeed, it is most prevalent in the very hot-beds of eclecticism. In the New English Art Club you may find tens and twenties of those who are mere imitators of Mr. Steer, Mr. Orpen, and Mr. Walter Russell. On the walls of the Royal Scottish Academy will be seen half a dozen imitators of Mr. Lawton Wingate and Mr. E. A. Walton, and in the Society of Portrait Painters a good baker's dozen who catch the tricks,



*(In the possession of John R. Findlay, Esq.)*

"MORNING, WHITBY." BY D. Y.  
CAMERON, A.R.A., A.R.S.A.



"A CASTLE IN THE ARDENNES" BY  
D. Y. CAMERON, A.R.A., A.R.S.A.

(In the possession of Sir Kenneth Anderson.)



## D. Y. Cameron's Paintings

but miss the individual note of Mr. Sargent, Mr. Lavery, and Mr. Nicholson. It would be a pity if the man of genius were called upon to bear the burden of his imitators and if it were true that the ability to be imitated is a reflection upon the individuality of the artist imitated, the one serious criticism passed upon the greatness of Swinburne as a poet. A transcription or imitation may be a true piece of craftsmanship—it is not a work of art.

Except that we find in Mr. Cameron's work that strict "regard for tonal relationship, for what is called values, and for breadth of unity and effect," which Mr. Caw names as the most notable characteristics of the Glasgow School, there is in Mr. Cameron's canvases little in common with those of his confederates, unless it be in individual pictures such as *The Marble Quarry*.\* He is at the very antipodes to William McTaggart, dramatically opposite in method to Mr. Hornel, starts from different standpoints to Mr. Walton and Mr. Whitelaw Hamilton. If he can be grouped at all, he would be placed with Sir George Reid and Mr. James Cadenhead. Of his own "school" Mr. W. Y. MacGregor and Mr. Macaulay Stevenson approximate most to some phases of his vision. He is seldom so vigorous, powerful, or "impulsive" as the majority of the group. He was never so purely decorative as Mr. Walton or Mr. Henry, so experimental as Mr. Paterson, so naturalistic in his realism as was James Guthrie in his earlier work. But in comparison with these distinguished craftsmen, Mr. Cameron's work always appeared more determined, more final, more inevitable as it were, even though these qualities were present at the expense of a criticism that they were attained by a method which was obvious.

In Mr. Cameron's work every line seems selected and final. So determined, so selective is Mr. Cameron's design that one feels on studying one of his canvases that each note, each line, each passage possesses an individuality of its own. There is not a touch of the brush that has not what may be called a "personality" behind it, and yet a personality that is strongly gifted with the corporate sense. To elaborate the metaphor, there are no vagabond or "lost sheep" elements on the canvas. To the intelligent observer the necessity of each colour passage is apparent, and is as important as any other passage. And one feels that the process of selection and elimination has not taken place upon the canvas, but in the mind of the painter. The original sketch is not on paper,

but in the brain. The experimental work antecedes the work of the brush. Cold reasoning suffused by the poetical warmth of the artist completes the loving labour of the mind, and then, and only then, does the hand begin to move. It is the scholar at work. To make such a statement is not to imply that the most tumultuous canvases, the flair and whirl of a McTaggart, a Hornel, or a Wilson Steer, are not achieved in a similar fashion. The deprecating critic of Cameron's work might argue that in his case the method is obvious, while in the others it is not. Yet in none of these masters does one feel so markedly the triumph of individual passages along with a unified success. And though individual, they possess that modesty which is the marked characteristic of the "scholarly" painter. They do not come to you with a shout and a ringing of bells; they are as subdued and refined as in Maris and Corot, Cazin and Harpignies. They do not minister to a corporate expression of high-pitched pictorial passion, to a Strauss-like fury of artistic speech. They move to their places like a nocturne of Chopin or a prelude of Bach. So deliberate, indeed, so restrained are some of these passages that the observer is left cold and unresponsive. He admits the superb craftsmanship, but misses the note of spontaneity which thrills. But to judge a canvas, you must judge the point of view. Anything approaching anarchy and chaos is hateful to Mr. Cameron. His social leaning is towards the stability of a Reign of Law. Nature subdued, controlled in the immensity and dignity of its own beauty, nature, in a sense, meditating on its own sublimity, not kicking its heels in the joy of its own vast potentialities. Earth seems to hold its breath; there is a pause as if the tremulous fingers of peace were passing over the bosom of nature; a deep slumbrous tone seems to pervade the air, veiled in a beautiful mystery. This note of control and orderly arrangement is so marked that the unsympathetic observer may remark: "This is style and little more," as many literary critics said of the writings of Mr. Stevenson. In his powerful *A Castle in the Ardennes* the carefully placed masses of the castle, the almost Noah's-Ark-like houses, the conventionally grouped figures may seem, on analysis, to convey little more than a power of skilfully arranging certain colour-values and certain well-designed architectural groups, but you cannot get rid of the fact that the result is impressive and dignified and that the note is individual. Everything is reduced to the simplest phraseology. So simple, indeed, are the terms

\* Reproduced in THE STUDIO for June 1910.

## D. Y. Cameron's Paintings

presented, that there is a tendency occasionally to over-emphasise of contrast which makes such a canvas as *Luxor: Nightfall* appear what may be called, for want of a more subtle term, "theatrical." Mr. Cameron, indeed, does not disdain this "theatrical" method—using the term in its better sense—to achieve a strong effect. The use of the scaffolding which frames the landscape in his great canvas *Morning, Whitby*, is evident enough, but in so far as it helps to strengthen the design—even to make it—it is defensible. If Mr. Cameron had used this method of presenting a landscape in nine cases out of ten, it would have descended into the category of a trick, as was the case with the Claude convention and the use made by the Japanese photographers of placing a prominent figure in the foreground of their landscapes. But he humours neither his methods nor his reputation. He never repeats or plagiarises himself; a success never stereotypes his methods into a convention.

In the mass of Mr. Cameron's work a tendency to the subdued, low tone is characteristic; not only in such canvases as *Craigievar* and *Tewkesbury*, where the artist's skill in architectural design is portrayed at a brilliant pitch, but in the *Criffel*, purchased by the Scottish Modern Arts Association, and reproduced in this magazine in November 1908, we find the preference for the study of nature in the suave and tender key. But in *The Marble Quarry* and *Dark Badenoch* we see him wrestling with the more assertive and rugged aspects of nature. In these canvases Mr. Cameron reaches to what may be called sublimity. *The Marble Quarry* is as powerful as anything painted in the earlier method of his colleague Mr. W. Y. MacGregor. The vast masses are handled with a freedom and force which the casual observer had not expected from Mr. Cameron. In *Badenoch* the painter again essays the portrayal of the vast primitive forces of nature, but in this case he carries his poetic imagery further and gives to the canvas a poetry which is absent from *The Marble Quarry*. In *Badenoch*, indeed, Mr. Cameron is at the very highest expression of his genius, where imagination and selection on the one hand and breadth of brush-work and co-ordination of colour-values combine to ensure a perfect *ensemble*. It may reflect the influence of Sir George Reid's famous canvas *St. Mary's Loch*, but it is distinctively individual and was the most outstanding landscape in the remarkable exhibition which opened the new galleries of the Royal Scottish Academy last year. No charge of monotony of subject or singleness of method can be made against an artist who has produced

three such canvases as *The Hills of Skye*, *Criffel*, and *Dark Badenoch*.

When the present writer first saw *The Hills of Skye* he was worried about something which he could not define. He was patient enough to say merely that he was nonplussed. Now he thinks he has found a solution for his doubts. In this landscape, while there is everything perfect in relation of tone, there is something wanting in relation of weight. The substantive values do not seem to be correct. It is explained by the fact that Mr. Cameron's very refined sense of romance and poetry has pushed him just a little too far, until the pound *avoidupois* is lost from the thing or substance and becomes nebulous and almost woolly. A romantic envelope should glorify a thing, not destroy its values, and we may venture to opine that in *The Hills of Skye*, which has been appraised very highly by some of his most discerning critics, the values of weight and substance have been lost. It is sufficient to contrast such a picture as *The Marble Quarry* with *The Hills of Skye* to appreciate this question of tonal value as far as it affects substance and weight. It is superbly conveyed in *Badenoch* and *A Castle in the Ardennes*, and in a different key in *Criffel*, but is less masterly in *The Eildon Hills*.

Mr. Cameron's almost over-subtle delight in style and in dignified design, the consciousness of which is ever-present, prevents him making any experiments in risky approximation of colours, and his love for dignified repose precludes any frequent excursion into rich, full, sensuous tones. His very scholarly and studied art deprives his canvases of the impression of spontaneity, though *The Marble Quarry* suggests a loosening of the bounds of ultra-discretion. Lacking passion, his work possesses charm; unemotional, it is almost invariably steeped with the romantic spirit; it is this romance with an absence of emotion which gives to some the impression of mere poetic intellectualism, if the term be allowed. But through every phase of his work, whether as an etcher or a colourist, we catch the one unchallengeable note of distinction. There is nothing crude, chaotic, or clumsy. Everything is scholarly, refined, and deft. A man of liberal culture and sensitive, sympathetic nature, he abhors everything that is not orderly, well disposed, and dignified, and these characteristics he expresses in his masterly craftsmanship, which has placed him amongst the very select in the world of modern art, a position achieved by his own scholarly technique, wedded to an insight into the beautiful which is profound.

A. S. W.



*(By permission of Messrs.  
James Connell and Sons)*

“THE HILLS OF SKYE.” BY D. Y.  
CAMERON, A.R.A., A.R.S.A.

A PAINTER OF ROMANCE: MR  
TOM MOSTYN

At the present moment the art of this country is subjected to certain influences which tend to deaden its vitality and to diminish its range of expression. We live in a material age, and our artists have become infected by the materialism which pervades almost all phases of modern thought. As a consequence they are in danger of forgetting how much the value and interest of their effort depends upon the manner in which they deal with abstract fancies and how greatly the imaginative quality of their work affects its right to consideration. They have so far yielded to the tendencies of the times that they are content to give their attention chiefly to problems of technical method, theories of executive practice, and devices of mechanical treatment, and to make no serious inquiry about the type of material which is worthiest of being selected for artistic manipulation. They substitute conventions founded upon a sort of spurious scientific formula for independent thought and freshly responsive inspiration, and

they cherish the delusion that subservience to these conventions is far more important than freedom of outlook or breadth of mind. In the struggle to prove themselves to be, as they conceive, properly up to date they are losing all selective sense and they are creating an entirely false standard of artistic practice.

Therefore, to such an artist as Mr. Tom Mostyn a particular welcome can be given because throughout the whole of his career he has kept very definitely to a way of his own choosing and has refused to allow himself to be influenced by any of the fallacies of the moment. He holds, indeed, a position of peculiar independence at a time when the dictation of fashion is more than usually vehement, and when the artist is generally denied the right to think for himself; and his independence is the more stimulating because it leads him, consciously or unconsciously, into absolute opposition to the prevailing materialism. Certainly there is in his art no hint of subjection to any popular mannerism and no suggestion that he would be inclined to conform to any set formula; on the contrary, there is the clearest possible



"SILENCE"



"WHITHER?"

FROM THE PAINTING BY TOM MOSTYN

revelation of his readiness to vary his manner of expression and his method of execution to suit the demand made upon him by the character of the subject with which he happens to be engaged. He is too true a lover of abstract imagination to fall into the vice of materialism, too sensitive and ingenious a thinker to accept conclusions forced upon him by other people, and too sincere and accomplished a craftsman to tie himself to some fixed technical prescription; what he wants to do he does in the way he thinks best, and it is his own conviction that guides him in his struggle for expression.

This conviction, as it happens, leads him into a walk of art which is trodden by hardly any of our modern artists—into full-blooded romanticism of the type that makes the most exacting demand upon the mental faculties of the worker and that requires of him the closest concentration. It is

not the romantic suggestion that satisfies Mr. Mostyn, the delicate infusion of a touch of romantic sentiment into pictures which are in all main essentials faithful records of nature; he is not content merely to soften down facts and realities by veiling them in an atmosphere of subtle illusion. What he seeks is for a world of his own creation in which romance is the dominant, all-pervading note, and in which reality counts as of small importance in the artistic scheme. Yet he does not ignore the spirit of nature; he has studied her too closely and he understands her too well to disregard any of the lessons she has to teach, but the knowledge he has derived from her is used in building up a quite imaginary surrounding into which none of the commonplaces of everyday existence are allowed to enter. Within the limits of this surrounding he finds ample scope for the expression of his personal feeling as an artist, for the develop-

## Tom Mostyn

ment of the fancies which are in his mind, and for the working out of schemes of pictorial production which are deliberately considered and exactly arranged.

It would be easy to call art of this character artificial, and in a sense such an epithet could be justly applied to it. But it is just this artificiality, when directed by a man of great gifts and rightly balanced judgment, that helps to raise an artist's work above the ordinary, commonplace level and to put it on the plane in which the full value of its inspiration can be appreciated. It is not by the absolute imitation of nature that the painter shows his intelligence; realism may be proof of his acuteness of observation or of the shrewdness of his selective sense, but it is not necessarily to be taken as evidence of his capacity to handle the greater problems of artistic practice. The deep thinker looks to nature for his raw material, for the matter which he intends to transmute into art, and for the

suggestions which stimulate and make active his inventive faculties. When he has collected this material he shapes and arranges it in the manner that seems to him to be best calculated to help him to reach the final result that mentally he has in view, and he employs the artifices of his craft to make more certain the right development of his intention.

How far Mr. Mostyn is under obligation to nature in his work and how much he uses artifices of practice in his pictorial production can be realised well enough by examination of any group of his landscape designs. In such canvases as *The Garden of Memory*, *The Castle*, *Silence*, and *Whither?* here reproduced, it is not by any means nature as ordinary men know her that is represented; it is rather a sort of dream world that he sets before us, a dream world wherein realities are changed into something new and strange and undergo fantastic transformations which alter



"THE HILL-TOP"

FROM THE PAINTING BY TOM MOSTYN



"THE CRITIC." FROM THE  
PAINTING BY TOM MOSTYN

## Tom Mostyn

their character without in any way destroying their credibility. Mr. Mostyn does not present to us an impossible perversion of facts, a contradiction of nature, but he eliminates, modifies, and rearranges, always with the intention of making more apparent the romantic and decorative purpose that guides him. In his management of detail, in his use of colour, in his actual handling and technical method, he keeps consistently to this intention, using the resources of his craft with masterly confidence and applying the mechanism of painting with admirable skill. Just as the sentiment of his art is never tainted with the theatrical suggestion, so the quality of his craftsmanship is never affected by any vulgar leaning towards executive demonstrativeness. Vigorous, decisive, and masculine he can be when the subject demands, but equally he can be exquisitely tender and restrained when the subtlety of his motive calls for daintiness of feeling and lightness of touch. The way in which he suits his method to his mood is, indeed, to be regarded as one of the most attractive characteristics of his work, and it is at the same time one of the best evidences of his sensitiveness as an artist.

This applies quite as much to his figure work as to his landscape fantasies. When he is painting the human subject he recognises frankly the limitations which it is necessary he should respect, and in such pictures as *The Critic*, or *The Hill-top*, he deals properly and logically with actualities which his common sense tells him cannot be evaded. Yet he does not miss the romantic and decorative note even when he records facts as he sees them; he allows his personal preference, his innate and individual taste, to determine the manner in which the material is shaped into its final pictorial form, and he reaches his result by mental and technical processes which are perfectly consistent and wholly appropriate.

For such an artist, so intelligent, so competent, and, above all, so original and unspoiled by the conventional fallacies of our times, we have every reason to be thankful; in a decadent age, in a period when gross and vicious materialism is rampant in our art, he stands as a kind of apostle of artistic purity, and proves in the clearest possible way that original and imaginative accomplishment of the highest type is possible without any departure from sane tradition.

A. L. BALDRY.



"THE CASTLE"





THE GARDEN OF MEMORY, 1909  
TOM MOSTYN



## A. Vasnetzoff's Pictures of Old Moscow

### PICTURES OF OLD MOSCOW BY A. VASNETZOFF.

THE pictures of which reproductions are here given have been selected from a series on which the painter Professor Apollinaris Mikhailovitch Vasnetzoff has been engaged for some years past, and which by their vivid and truthful portrayal of the mediæval architecture and social life of the old Russian capital have earned for him a high place among the Russian artists of the present day. In some of these pictures we see the city as it was about the close of the sixteenth century, the days when the ruler of Russia was that "cruell, bloudye, and merciless" monarch, Ivan IV., whose name is always coupled with the appellation of "the Terrible." In those days, as for long years afterwards, most of the houses of Russia were built of wood, the "great inconvenience" of which in the words of a contemporary English writer, was "the aptnes for firing, which happeneth very oft and in very fearful sort, by reason of the drinesse and fatnesse of the firre." In the annals of mediæval Moscow, indeed, more than one vast

conflagration is recorded, and as a consequence of this wholesale destruction the only buildings that have survived till the present day are the few that were built of stone. Hence in resurrecting, as it were, the old city from the ashes of the past the artist has necessarily had to gather his material mainly from the descriptions and narratives left by writers of the period. He has himself given a clue to the sources of information whence he has derived his data in an interesting chapter contributed by him to the second volume of Grabar's "History of Russian Art" ("Istoriya Russkago Iskousstva"). It is clear from this essay that the artist has fortified himself for his task by diligent research, and thus his pictures may be accepted as historically accurate in their details.

Professor A. Vasnetzoff is a professor at the School of Fine Art in Moscow, where he settled some fourteen years ago. In 1901 the Imperial Academy of Arts bestowed on him the rank of Painter-Academician, and subsequently elected him one of its forty permanent members. Besides his Old Moscow pictures, he has painted numerous landscapes not of an historical character.

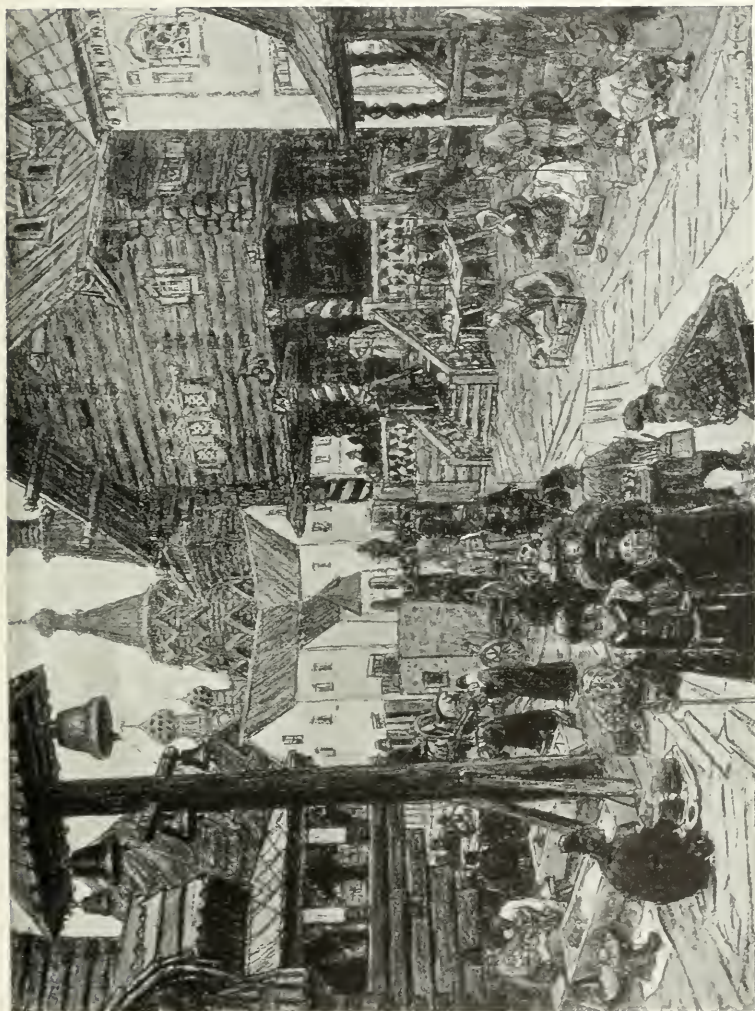


"OLD MOSCOW: THE KEEPER OF THE BOOKSTALL ON THE SPASSKY BRIDGE"  
(Hirschmann's Collection)

BY A. VASNETZOFF

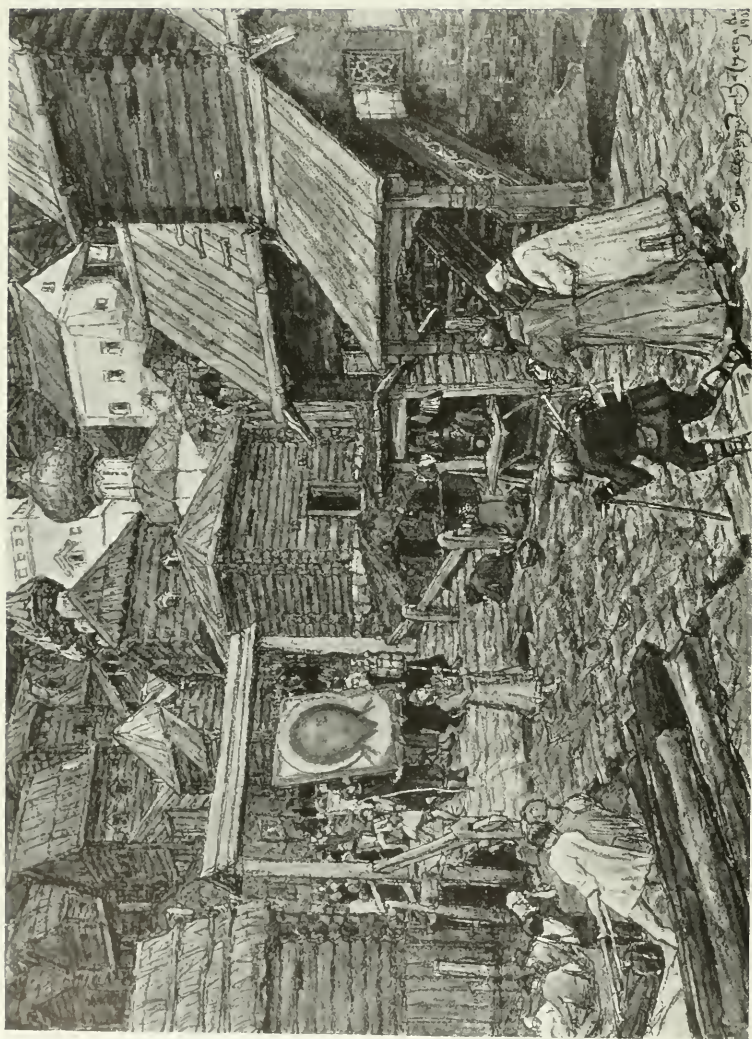


"MOSCOW UNDER JOHN THE TERRIBLE"  
BY APOLLINARIUS VASNETZOFF



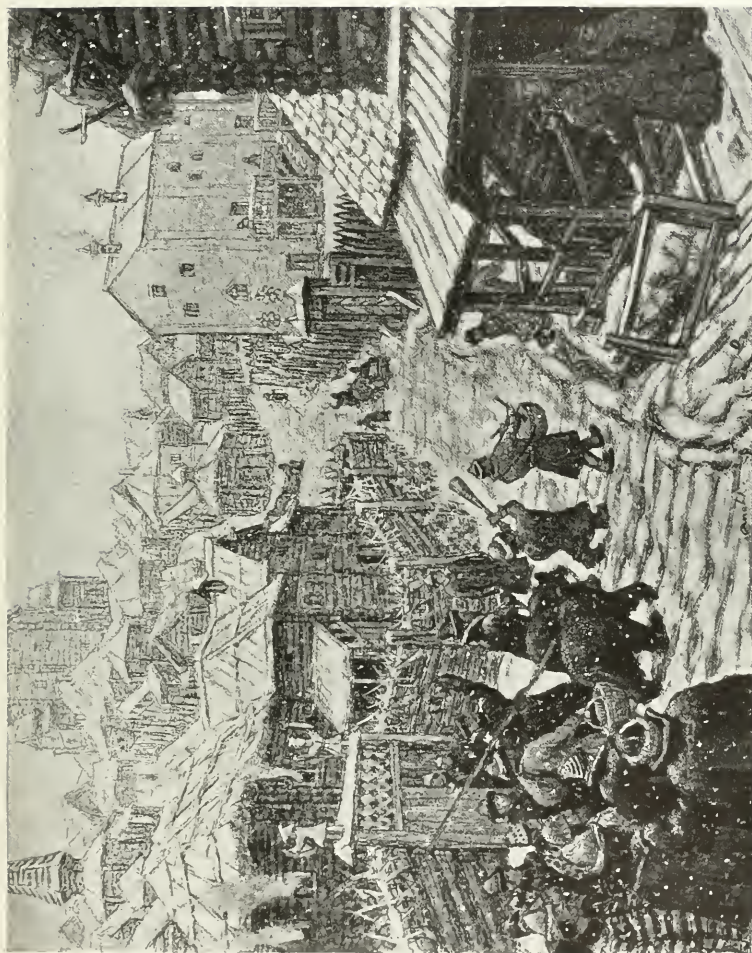
" OLD MOSCOW : THE CROSS-ROADS "  
BY APOLLINARIUS VASNETZOFF

(*Romoniantseff Museum, Moscow*)



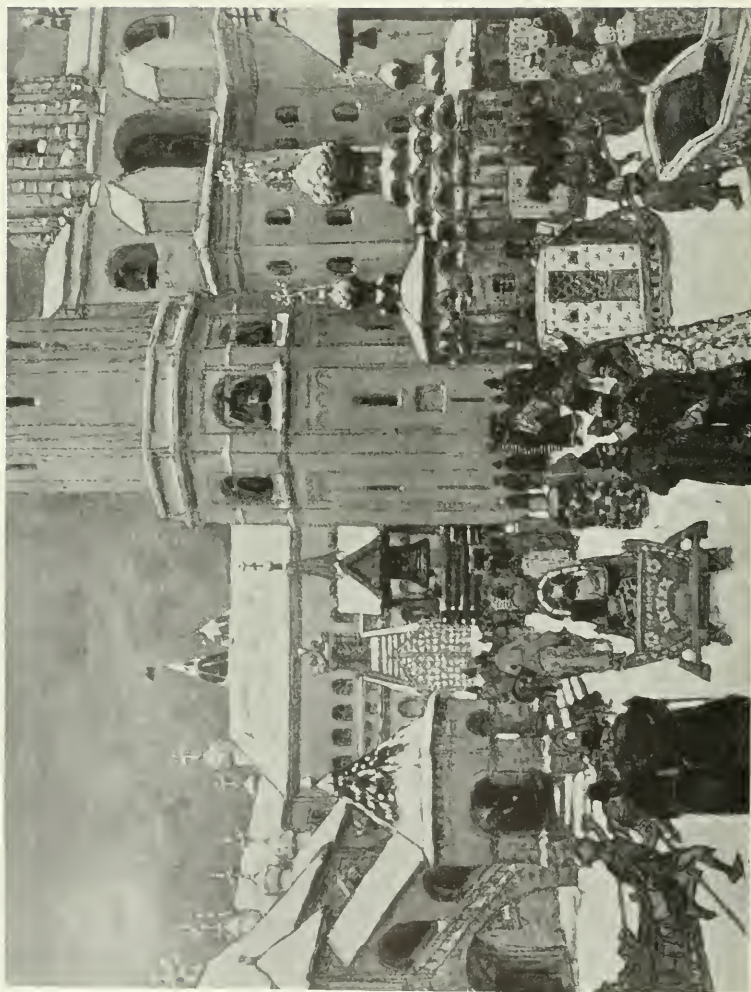
“OLD MOSCOW: THE PROCESSION OF  
THE WONDER-WORKING ICON.” BY  
APOLLINARIUS VASNETZOFF

(Morozoff's Gallery, Moscow)



"OLD MOSCOW: WITH THE BEARS"  
BY APOLLINARIUS VASNETZOFF

(Frank's Collection)



"OLD MOSCOW : AT THE KREMLIN"  
BY APOLLINARIUS VASNETZOFF

(Collection of H.I.H. the Grand  
Duchess Elizabeth Fiodorovna)





*(Von Mekke's Collection)*

“OLD MOSCOW: THE BAZAAR.”  
BY APOLLINARIUS VASNETZOFF

## American Artists in Paris

### THE AMERICAN COLONY OF ARTISTS IN PARIS.—III. BY E. A. TAYLOR.

PARIS will always be the universal nursery for artists, as well as the larger workshop of gathered thought. Few artists of any personal distinction have not passed through its maze. And in spite of their many after-condemnations of its past methods and present-day evolutions, most if not all must surely realise that the germ of their own thought and individuality was not crushed out or mortally ridiculed, though to-day past standards do not float so gently in its breeze with unsullied dignity. Its spirit of toleration and freedom makes it the home for the mountebank in art, who baits his traps carefully with theories and science to catch the newcomers and unwary. He will have you think that in his rules lies the secret of being able to "splash at a ten-league canvas with brushes of comets' hair." The serpent's wisdom will always engender satisfaction by assuming much and giving little, and the wisdom of the dove will ask that which is best in yourself. Napoleon failed, but only against the mass of concrete opposition;

his influence still makes kings and emperors. In art one must be a king unto oneself. The powers to be conquered are the lazy ones of the mind that insist on placing old and other nations' traditions on their own throne. Herein perhaps lies America's weakness. Rapid accumulation only ends in a boudoir of bric-à-brac, or at its best an inferior museum. The museum is the place for the past. Some art of to-day I trust will find its way there in the future, but if the present indiscretions are kept up it will be a poor exhibit of individuality for those still unborn to see and talk over. Unless one is willing to die for one's own means of expression in art, it were better to give it up. Don't blame the man in the street; never give him second-hand goods as the production of your own brain because he is familiar with them; his children will find you out. He generally asks to be guided aright. If he has bad taste that you pander to and curse him for, don't blame him—remember it was those who assumed the name of artists that created it. If you will hold the mirror up to nature, do so by all means, but let the mirror at least be one of your own making.

Among American artists in Paris who have been



"MISTY MORNING"  
280

FROM THE PAINTING BY ALEXANDER HARRISON



"GOLDEN SANDS." FROM THE PAINTING  
BY ALEXANDER HARRISON

## American Artists in Paris

true to their own convictions there are none more so than Alexander Harrison, Myron Barlow, Parke C. Dougherty, and Henry O. Tanner. Like many other artists who have gained distinction, Alexander Harrison did not take up art until he was over twenty years of age, after a varied experience in the United States Coast Survey on the wild coasts of Florida. His only opportunity for art-school study was in Philadelphia, when he was off duty, and on his way to Paris at San Francisco. He arrived in Paris in the spring of 1879; he became a pupil under Gerôme, and exhibited in the Salon of the following year. In Mr. Harrison's early friendships and associations one can trace his influences and follow his art. At Barbizon he was in close touch with Robert Louis Stevenson, and an intimate friend and fellow worker with Bastien Lepage, and later with Whistler. These were but a few of his friendships, and, to quote his own words to me, they were "valuable and unforgettable." Evidences of a Lepage temperament, though accompanied by a distinctly personal interpretation, are noticeable in his *Misty Morning*, and the later

subtleties of values that followed in his *Sables dorés*. To quote again his own words: "The first step in art is conception blended with temperamental and genuine initiative. In my case the delight in the simple and unconscious motif—often the lonely motif—is perhaps a result of my far-away coast-survey life. The sea and sky are always simple, and often dreamily poetical, as are certain landscape motifs, with running and rippling and reflecting water about, combining the enchantment of distance with the charm and mystery of surface reflections." In his early work he was chiefly concerned with clothed figures of children in the open air, later following with a series of nudes, probably his most important being his *In Arcady*, a study of nudes in a sunlit orchard, which was purchased by the French Government for the Luxembourg. His later work entirely consists of marine subjects, the sea at night appealing to his love for mystery and movement. His art has been widely appreciated, and few of the principal art galleries in Europe and America are without a Harrison. He is a member of the



"EVENING AT CAMIERS"

FROM THE PAINTING BY PARKE C. DOUGHERTY



"MONTIGNY VILLAGE," FROM THE PAINTING  
BY PARKE C. DOUGHERTY



"SHEPHERDESS." FROM THE  
PAINTING BY MYRON BARLOW



"THE QUESTION." FROM THE  
PAINTING BY MYRON BARLOW



"CAUSERIE." FROM THE PAINTING  
BY MYRON BARLOW





“DISDAIN,” FROM THE PAINTING  
BY MYRON BARLOW

## American Artists in Paris

Société Nationale des Beaux-Arts and of the various art societies in Berlin and Munich, and was created an Officer of the Legion of Honour in 1900.

In the work of Henry O. Tanner one treads through a different land. Being the son of a bishop, Mr. Tanner is true to his early teachings, and few are more fitted than he to follow the interpretation of the Christian religion in art. One is so inclined to look upon the religious painter of religious subjects as weak and sentimental; yet true belief has been, and is, the greatest living force in the world. It is the lack of it that makes art lifeless and mediocre; or perhaps I should say the practice of the arts, for art in itself is religion, vital and vigorous, debased only by being misnamed. We have become so confounded between art and picture-painting that we look for art in historical subjects and naturalistic copies, which are mostly stupid inferior documents. You don't require to look for art; you will feel it. There is no bad art—all art is good. And the artist who has a faith is nearer arriving at great art than he who has none. In the American edition of "The World's Work," June and July numbers 1909, Mr. Tanner has written his own autobiography under the title of "The Story of an Artist's Life." His early struggles and ideas about art depicted there will appeal strongly to those who are on the threshold of indecision between a business and an art career, and will give an intimate knowledge to those who desire a close understanding of Mr. Tanner's outlook. Here is his own description of the illustration *Christ and His Disciples on the Road to Bethany*: "I have taken the tradition that Christ

never spent a night in Jerusalem, but at the close of day went to Bethany. I have pictured the moon set in rather a blue sky high over the heads of Christ and His disciples, who are walking along a little roadway, to the left of which are the whited sepulchres, while to the right a goatherd is returning with his herd of black goats; recognising in Christ a great prophet, he stops, places his hand upon his breast, and bows his head in reverence, while Christ and His disciples pass." Amongst his brother artists Tanner is considered to have an excellent colour-sense. His work is well known and represented in private collections and art galleries in America. In 1897 his picture *The Resurrection of Lazarus* was purchased by the French Government, and



FRAGMENT OF THE PAINTING "THE WISE AND FOOLISH VIRGINS." BY  
H. O. TANNER  
(The property of Rodman Wanamaker, Esq., New York)



“CHRIST AND HIS DISCIPLES ON THE  
ROAD TO BETHANY.” FROM THE  
PAINTING BY HENRY O. TANNER

(By permission of Alherton Curtis, Esq.)

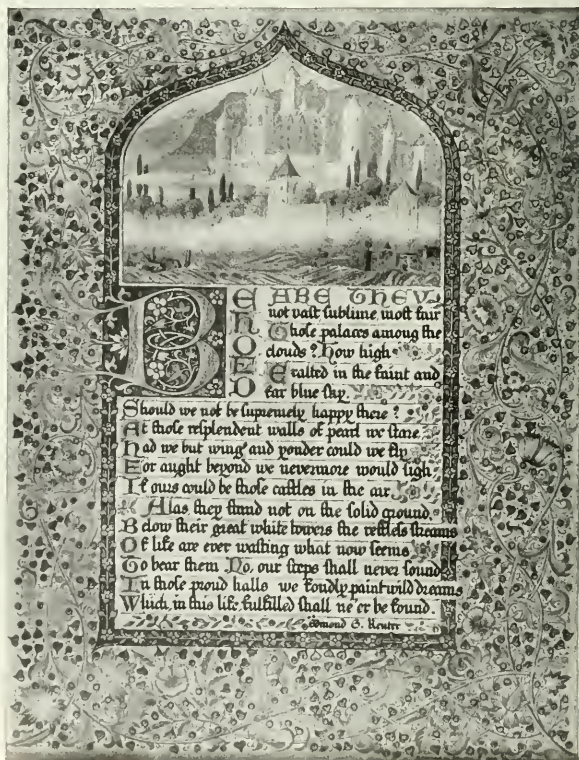
at present he is making a tour in Morocco. In the pictures by Myron Barlow one witnesses a more physiological vision. To simplify an understanding of his art, I might say he paints the luxury of the poor. If you have ever seen a country pedlar offering his wares to the crofters' wives and peasants' daughters, and been observant, you will understand the art of Myron Barlow; and if you have been fortunate enough to have gained their confidence you will enjoy it. Mr. Barlow designs his work: he is not a slave to nature ready-made; his work is always decorative, not decorated, and his colour broad and simple: though bright at times it is never disturbing by a lack of harmony. I have heard it said that his subjects are a little similar. Perhaps he feels that too, for he told me he intended seeking a new line. But whatever outcome his art takes, one can be certain it will not be superficial.

Parke C. Dougherty expresses himself entirely in landscape. One does not find in his work any eccentricity or strained originality; nature satisfies him, and it is with her ever-changing seasons he sympathetically battles. His canvases are never hastily framed *techedes*; in each there is a finished relation. The greater attainment observable in Mr. Dougherty's work each year proves that he is no satisfied idler always basking in the sun of past success. Though to dream of it and imagine the future promotes discovery, to ignore any new movement because you don't understand it is cowardly and stupid. Mr. Dougherty does not accept this age of art as a resting-place, but a road, and if what he has done is good, what he is doing is better, and America must count him with her artists in Paris who are helping to establish for her an art of her own. E. A. T.

A SWISS ARTIST: EDMOND G. REUTER. BY PROF. ROBERT MOBBS.

At a time when not a few artists and writers allow the pure gold of their talents to be tarnished by the passion for easy and loud-sounding success or insane theory it is refreshing to turn to those who have kept steadily before them a lofty ideal of their vocation. Happily there are many silent workers whose beautiful inventive gift is accompanied by a decorous modesty that "neither strives nor cries," who carry on a great tradition in art or letters, and who are true to the secret vision of beauty it nourishes.

M. Edmond Reuter certainly belongs to this category by nature and predilection. His instinctive reserve, as of one who could only find



ILLUMINATED PAGE: "CASTLES IN THE AIR"

BY EDMOND G. REUTER

## Edmond G. Reuter



PAINTED TAPESTRY SCREEN

BY EDMOND G. REUTER

complete expression for himself in his art, and the quiet atmosphere of his Geneva home, decorated and adorned with the beautiful works of his own hands, bear witness to this.

Looking round that home—a veritable artist's retreat—one cannot help feeling how apposite in this case might be the words Walter Pater employs in describing Verrocchio: "He was a designer, not of pictures only, but of all things for sacred or household use, making them all fair to look upon, filling the common ways of life with the reflexion of some far-off brightness."

M. Edmond Reuter is a decorative artist of this lineage. There can be no doubt that one can trace in his work the influence of Ruskin, the English Pre-Raphaelites and William Morris, but his work is no copy of theirs. He felt as they did long before he came in contact with them, and was naturally drawn to them by certain deep affinities of nature and taste. But this in no sense takes away from the individual character and value of his work. If he employs the same language

a long series of years a work touched with the mediæval spirit.

He has now reached a ripe old age, and the time is fitting for a survey of a career that has been consistent throughout and of an *ensemble* of work as varied as it is beautiful, achieved with an almost religious singleness of aim and purpose.

M. Reuter was born at Geneva in 1845. He had one inestimable advantage in his childhood—his parents looked with favour upon his first,

he does so in his own way, and with the ease of perfect mastery.

There has been a great deal of the aping of mediævalism in modern art, but few are the modern artists in whom a mediæval soul with its *naïveté*, its passion for the grotesque and strangely beautiful, has reappeared. M. Reuter is amongst these few. To consider either the man or his work leads one almost to believe in metempsychosis. Here is an artist who, living at the beginning of the twentieth century, thinks and feels "mediævally," and who has produced during



PAINTED TAPESTRY SCREEN

BY EDMOND G. REUTER

## Edmond G. Reuter

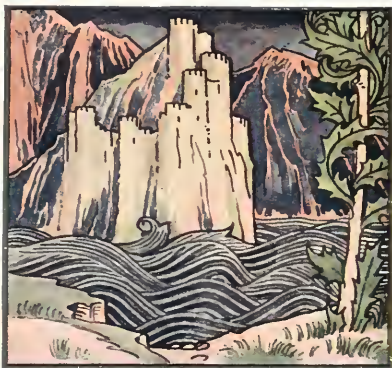
untutored efforts in art during his years of school life. Later he took drawing lessons with a distinguished painter, which were, however, of too academic a character to exert any determining influence on his natural inclinations. This, he tells us, was probably the reason why he never paid attention to *sujets de genre* and portrait-painting.

But there was a still deeper cause: it lay in his strong predilection for landscape—specially suggestive of historical and legendary associations and of the mediæval past and his taste for ornamental design. He spent some time in Paris and Mülhausen as an amateur apprentice in the craft of designing for printed fabrics, in which naturalistic flower-design played the principal part. Later on he had the privilege of accompanying M. Édouard Naville, the distinguished Swiss Egyptologist, on his first journey to Egypt, and thus came under the spell of Oriental art. A year after his return he went to London, and pursued his studies at the South Kensington Art School. He ultimately became one of the small staff of artists attached to Minton's studio in London, and after its destruction by fire he re-

moved with the firm to Stoke-upon-Trent, where he lived and worked for upwards of twenty years, with what success in this special craft may be gathered from G. W. and F. A. Rhead's book on "Art and Pottery," in which the originality and inventiveness of M. Reuter's gift receive a just meed of praise. During this time he became interested in the evolution of ornamental art in England, and his exhibits at the New Gallery having attracted the attention and evoked the admiration of William Morris, he was entrusted with the illuminating of several of his books, notably "The Roots of the Mountains" and two copies of "Syre Percyville of Gales." He has since done the same for Morris's lectures on Gothic architecture. Such work, as we shall see, was peculiarly congenial to him, bringing into full play his mediæval sentiment and imagination. M. Reuter's work is well known to readers of *THE STUDIO*, and his exhibits at the "Arts and Crafts" have always called forth appreciative notice. Since his return to his native land, with the exception of an occasional visit to Italy, he has lived a secluded life, devoted entirely to his art. It is long since the public have had the



PAINTED TAPESTRY: "OLD GENEVA"







## Edmond G. Reuter



PAINTED TAPESTRY WALL-HANGING  
BY EDMOND G. REUTER

pleasure of seeing anything like an *ensemble* of his work. A few of his productions are to be seen in the galleries of his native city, and some of his most beautiful tapestries and illuminations are amongst those art treasures of which rich Genevese families are justly proud. The quaint, original, imaginative compositions with which he has illustrated "Le Sire de Stretlingen," by M. Daniel Baud-Bovy, are among his most recent contributions to the art of the book in this country.

But to form an adequate idea of the artist and his achievement one must visit him in his delightful apartment, in the neighbourhood of the city. Here one is at once transported to a quiet place where there seems to be large leisure and long, silent hours for the maturing and executing of beautiful design. Right in the heart of a modern building, one steps into a suite of rooms so adorned by the artist's hand that they breathe as it were the spirit and traditions of a golden age in the past. From the spacious windows a glorious view of the mountains breaks upon the sight, and within on wall, door-panel, furniture, and in rich portfolio a quaint, rare, and beautiful art has evoked an enchanted world.

M. Reuter has always considered work done in his leisure hours, for his delectation, and in many

cases in collaboration with his gifted wife, as his chief work. It is in this way that he began his series of painted tapestries, screens, stools, book-cases, presses, and painted and embroidered curtains, &c., which were intended neither for the art show nor to satisfy the itching curiosity of the fashionable customer, but purely and simply for home adornment.

And what a wealth of beauty discreetly and harmoniously distributed and arranged we have here! Our eyes fall upon a bookcase stained deep blue-green, on the edges of its shelves a Latin inscription standing out in gilt gesso. It contains, among books on art, a row of portfolios full of water-colour sketches by the artist. A pair of large curtains are adorned with Gothic scrolls, and the signs of the zodiac painted in bold water-colours on coarse canvas and outlined in wool applied with the needle. Here are some stools of old Swiss design stained red, peacock-blue, bronze-green with gilt gesso ornaments, and two panels painted in bold and delicate water-colours on linen form the decoration of the double doors of the drawing-room, and show an orange-tree and a yellow rose bush growing out of vases, and accompanied by the stems of a vine symmetrically



PAINTED TAPESTRY WALL-HANGING  
BY EDMOND G. REUTER

## Edmond G. Reuter

disposed to fill the panel. Here is a beautifully painted tapestry representing the Geneva of the past, a walled and turreted little city seated upon a hill, with the lake and mountains in the background, the whole framed in ornamental borders with Gothic scrolls and the arms and motto of the city, *Post tenebras lux*. Amongst other things of great interest are examples of the artist's achievements in the practice of illumination, and one is not surprised that they should have elicited William Morris's praise—they are things of beauty. As has already been said in *THE STUDIO*, "the means M. Reuter employs are simple enough, to wit, ordinary water-colours, mixed with Chinese white for the first coats; while the gilding is of gold-leaf laid over a preparation of the artist's own invention. The Gothic lettering is executed with a pen made of a reed gathered in the Lake of Geneva; the paper used is either 'papier Ingres' or vellum." The great desideratum in modern illumination, in M. Reuter's opinion, is an intimate combination of mediæval feeling with individual originality. Many elements of design can be introduced from Persian or Indian art, for instance, which will harmoniously combine with late mediæval forms and bring variety and freshness to hackneyed modern Gothic illuminations.

There are artists who, having achieved no success in pictorial art, have turned to ornamental design for their living. M. Reuter is not of these. He was apparently born with an instinctive love for abstract ornament. A curious example of this is the series of hundreds and hundreds of semi-geometrical patterns he has recently designed in play, with no practical purpose in view, and cut out in squares or hexagons of black tissue paper folded up. Another series consists of patterns cut out of paper folded in parallel folds like textile patterns. "Now if a sheet of white paper is tinted with a pigment mixed with 'bichromate de potasse' and exposed to the action of sunlight under one of those lace-like sheets of black paper a sort of photographic reproduction of the pattern will be obtained in any colour, which will appear as soon as the exposed sheet is washed in hot water." These sheets may be applied to covering or lining books, or even to decorating screens. Another development of the process consists in patiently painting the negative in some opaque pigment

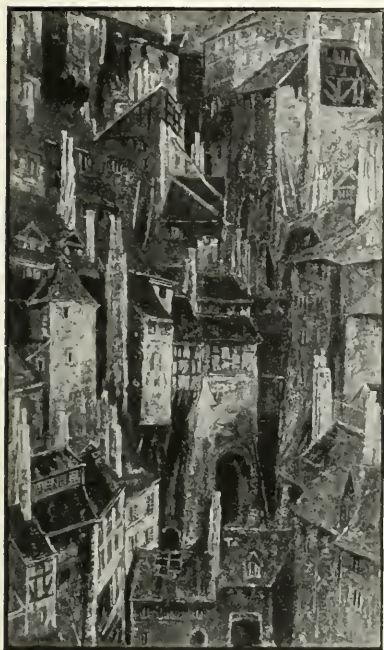
instead of cutting it out. By this means a greater variety of patterns, more minute and delicate, can be obtained, not only conventional ornaments, but pictorial subjects. M. Reuter has discovered and employed these processes with the happiest results.

When we turn from his achievements in the decorative arts to the study of his landscape-painting we are not only struck by his mastery of water-colour, but by the strange beauty of his ideal compositions. He was at an early age attracted by landscape, and filled many sketch-books with pencil sketches of old churches and castles, old towns, towers, and bridges. And gradually he took up water-colour in greater earnest and filled many portfolios with his sketches from nature, views of Geneva and the neighbourhood, the banks of the Rhone, the Arve, &c., and innumer-



PANELS PAINTED ON LINEN

BY EDMOND G. REUTER



"THE CITY OF BATS." PAINTED IN WATER-COLOURS  
BY EDMOND G. REUTER

able picturesque subjects in the cantons of Vaud and Valais, in Savoy, Northern Italy, and Umbria.

But beneath the conscientious interpreter of nature there is in this artist a dreamer of dreams, a seer of visions, and he is often at his best when evoking those ideal landscapes of which he has caught a glimpse in moments of visionary glow. He is of those who think that there is room in art for compositions entirely evolved out of the subconscious dreams or remembrances of the artist, like Turner's visions. The reproductions accompanying this article belong to a series of one hundred small compositions all more or less weird and fantastic. Here are Oriental structures and mediæval castles washed by the labouring sea, or rising unperturbed from the midst or on the edge of solitary wastes; here are lonely landscapes taking on the hue of lowering skies, a glimpse into a strange world apart, suggestive of the dead past, of something which has been long deserted, and which, notwithstanding its resistance, has fallen away from the living present. The prevailing dark indigo colour of these compositions is eminently

suitable to the quaint visions of architecture and landscape evoked in them. Made from time to time without any definite purpose, simply from the imperious need of self-expression, they reveal to us one of the most intimate qualities of the artist's nature in untrammelled activity.

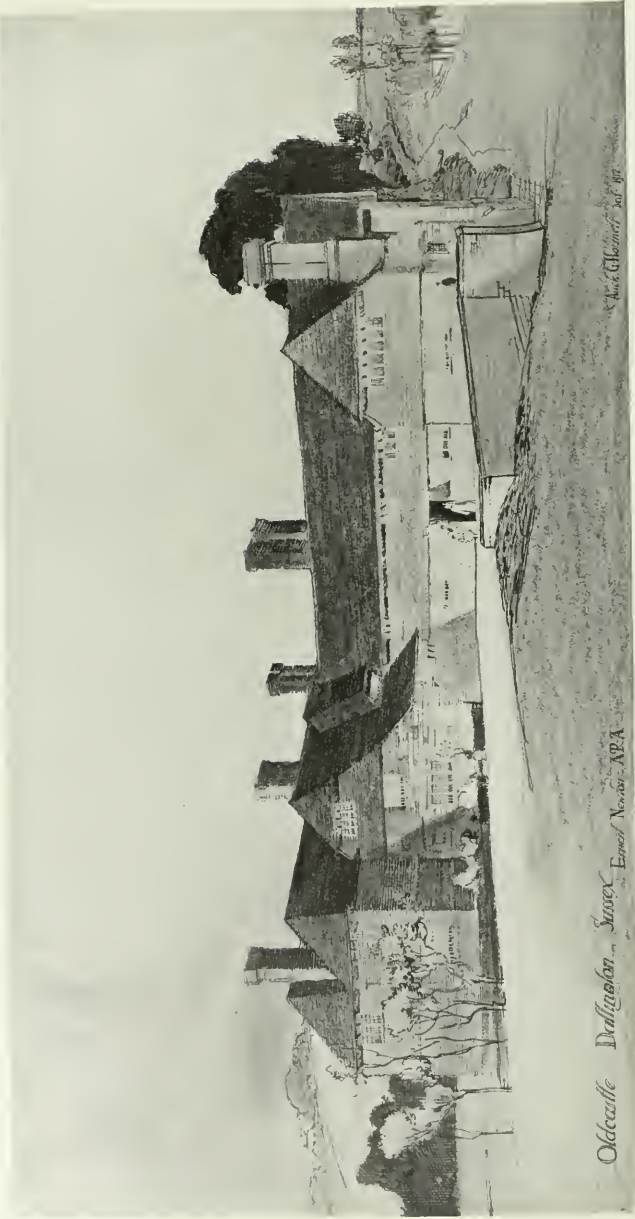
I have but given readers of *THE STUDIO* a glimpse into the phases of a work which is as considerable as it is fine in quality. M. Reuter is an artist to whom art is a kind of religion, "the religion of the beautiful," and in Switzerland he stands for the same spirit as that for which William Morris stood in England. R. M.

[Various examples of M. Reuter's work have been illustrated in earlier numbers of *THE STUDIO*. Illuminations and illuminated pages will be found in vol. xiv. pp. 64, 65, vol. xviii. p. 189, vol. xxviii. pp. 127, 128, and vol. xxxviii. p. 229. Some of his painted tapestries were reproduced in vol. xiv. p. 63, vol. xxii. p. 202, and vol. xxiv. p. 254, and three *Melancholy Landscapes* in vol. xxx. pp. 357, 358.—EDITOR.]

#### SPECIAL SPRING NUMBER OF "THE STUDIO"

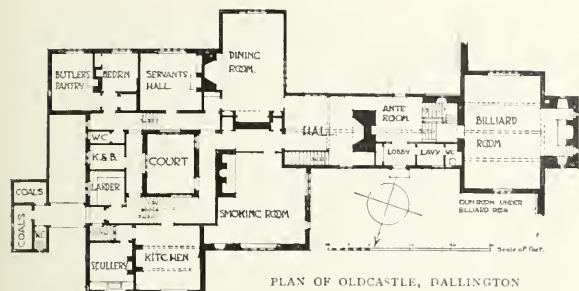
THIS volume, which will be published shortly, will have for its subject "The Village Homes of England." In dealing with this topic special consideration will be given to traditional modes of building met with in various parts of the country, where peculiarities of construction in correlation with local materials became established in the course of generations. Thus attention will be given to such subjects as: (1) Southern plasterwork, flintwork, brickwork, and masonry; (2) brickwork, flintwork, timberwork, and plasterwork in Berkshire and Buckinghamshire; (3) stonework in the Eastern Cotswolds; (4) pargetting, timberwork, brickwork, and thatching in the Eastern Counties; and (5) Northern masonry and brickwork. Sections dealing with metalwork, woodwork, and garden-craft will add to the interest and value of the book.

For the purpose of illustrating this volume Mr. Sydney R. Jones (who executed the drawings for the Special Number on "Old English Country Cottages") has especially prepared about two hundred pen-and-ink drawings; and in addition there will be several plates in colours after water-colours by the same artist and Mr. Wilfrid Ball, R.E. Mr. Sydney Jones has made a special study of old cottage architecture, and he is contributing several articles, which, in conjunction with his drawings, will be found of considerable interest.



Oldcastle Dalington in Sussex  
Ernest Newton, A.R.A.

OLDCASTLE, DALLINGTON, SUSSEX  
ERNEST NEWTON, A.R.A., ARCHITECT  
FOR ALTERATIONS AND ADDITIONS



**R**ECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE drawings reproduced on this and the opposite page represent a country residence, the property of the Right Hon. Sir H. B. Buckley, Lord Justice of Appeal, to which extensive alterations have recently been made from the designs of Mr. Ernest Newton, A.R.A. There is a tradition that either on the site of the existing house or near to it stood a mediæval castle, and the wall on the right of the larger of the two drawings is supposed to be all that remains of the old buildings. Like many other traditions, this must be accepted with some reserve. The name Oldcastle at any rate remains, and before the alterations the house was a moderate-sized farmhouse of the usual Sussex type. It had already been so much altered that it was difficult to reconstruct the original plan, and there was very little of the old work left that was of much value. All that was worth leaving or possible to leave has been retained, and new buildings have been added at each end, consisting of billiard-room, &c., at one

end, and kitchen and offices at the other. The house stands high, with rising ground to the north and east. One of the drawings shows the entrance or north-west front generally, and the other the new billiard-room end, facing south-west. The ground-floor accommodation of the house will be seen from the accompanying plan. On the floor above there are eleven bedrooms, one of them at the south-western end over the billiard-room having a dressing-room and bathroom attached, while at the other end of the building there is a second bathroom. The gardens are not yet finished.

Some interesting additions have been made to Claverdon Hall, Warwickshire, an old timber



OLDCASTLE, DALLINGTON, SUSSEX. ERNEST NEWTON, A.R.A., ARCHITECT FOR ALTERATIONS AND ADDITIONS

## *Recent Designs in Domestic Architecture*

and rough-cast building of the sixteenth century. The exterior view shows an addition on the south side of the house, comprising a large playroom on the ground floor, with a bedroom, bathroom, &c., over. It was found possible by much care in propping to retain the old brick-and-stone chimney-stack, the remainder of the work taken down being of no architectural interest. The new work was carried out in harmony with the old, in rough-cast and timber, the interior being simply treated with the oak beams and floor joists exposed and plastered between, the windows with wood frames filled in with steel casements and lead quarries. The music-room, of which an interior view is shown, was an extension on the west side of the house, and was planned as a one-story addition to avoid any interference with the long and low proportions of the existing buildings. The additional height necessary for a room of the required size was obtained by ceiling half-way up the rafters, the plaster being simply treated with moulded ribs. The woodwork was all finished white, the walls being divided into panels by plain wood ribs, the spaces being filled in with apple-green "Fabrikona,"

the floor being of oak parquet. The architect was Mr. Arthur McKewan, A.R.I.B.A., of Birmingham.

The provision of a building in which laundry operations can be carried on away from the house is a question which no doubt often arises between architect and client when plans are discussed for the erection of a country residence. A generation ago, when labour was plentiful in country districts and efficient laundry-maids were not so scarce as they are now, washing at home was the rule; but with the drift of the rural working population into the towns and the multiplication of trade laundries equipped with elaborate machinery the tendency has been more and more to dispense with the private laundry as part of the regular domestic establishment. The change has not been an unmixed benefit: no doubt a good deal of trouble is saved by handing over all the household linen to a big laundry, and possibly there is in many cases a pecuniary saving as well if the work is done at contract rates, but against this has to be set the deterioration of the linen itself as a result of the methods pursued in these so-called "up-to-date" laundries, with their indiscriminating mechanical



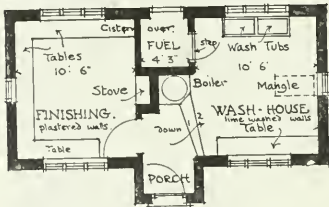
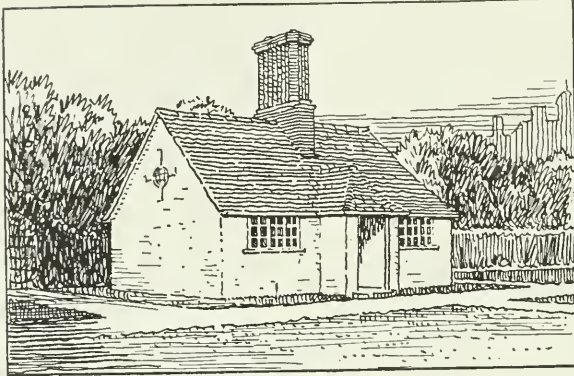
CLAVERTON HALL, WARWICKSHIRE: THE MUSIC-ROOM

DESIGNED BY ARTHUR MCKEWAN, A. R. I. B. A.



CLAVERDON HALL, WARWICKSHIRE.  
ALTERATIONS AND ADDITIONS BY  
ARTHUR MCKEWAN, A.R.I.B.A.

## Recent Designs in Domestic Architecture



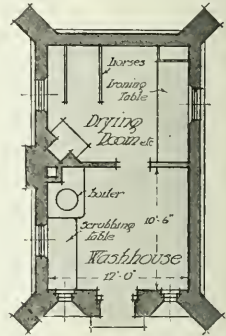
DESIGN FOR A PRIVATE LAUNDRY  
BY F. J. BARNISH

processes. Taking all things into account, the addition of a private laundry to the domestic out-buildings is worth the consideration of owners of country estates of even moderate size. Such a building does not require more than a small area of ground, nor is the cost of erection a heavy item. Those we illustrate have been designed to cost somewhere about £100, which of course includes the building only, and is irrespective of any outlay for appliances. Such machinery, however, as is suitable for a laundry of this character does not involve a large outlay, perhaps the most important item being a hydro-extractor, by means of which something like eighty-five per cent. of

the moisture can be quickly extracted.

These designs, which were sent to us in connection with a recent competition, were worked out without reference to any prescribed conditions except as to cost and the provision of two apartments, but in practice the architectural

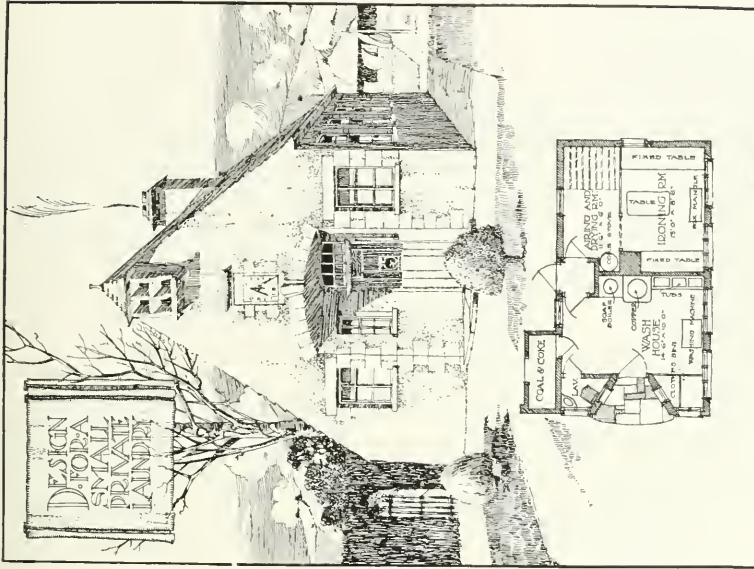
draughtsman would naturally adapt the design of his laundry to that of the buildings in proximity to it. The drawings show, however, that an out-building of this character need not be an eyesore. The note of extreme simplicity is sounded in Mr. Barnish's design,



DESIGN FOR A PRIVATE LAUNDRY

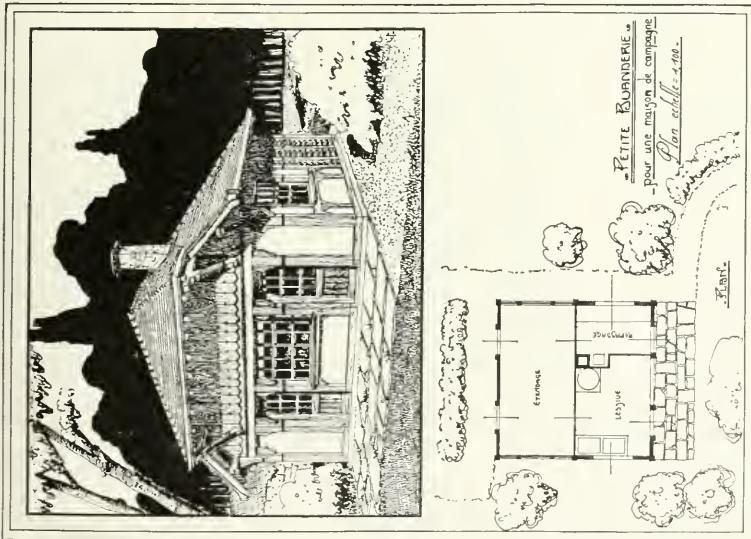
BY J. M. CLARKE





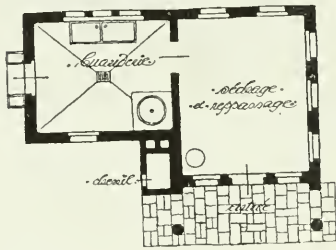
BY R. B. UNQUHART

DESIGN FOR A PRIVATE LAUNDRY



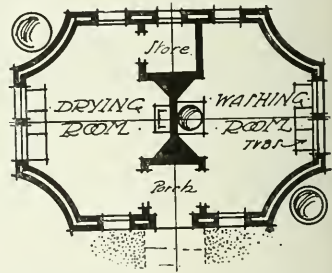
BY ALBERT DISERENS

DESIGN FOR A PRIVATE LAUNDRY



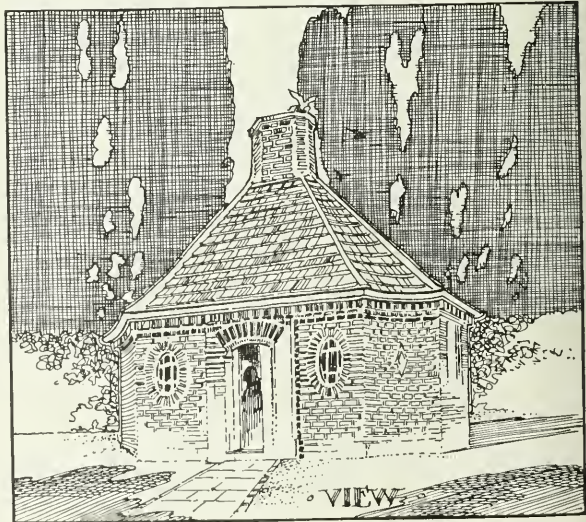
DESIGN FOR A PRIVATE LAUNDRY. BY M. MILLA

and thence to the *repassage*, or ironing-room. In the other the drying-room (here called a *séchage*) does service as the ironing-room. The provision of a special drying-room in a building



the first-named, which would probably cost considerably more than £100 to build. Two really picturesque designs are those of M. Diserens, of Lausanne, and M. Milla, and the plans of both are well thought out; the former introduces an *étendage*, or drying-room, with sides which are louvres from floor to ceiling. Into this room the clothes pass from the *lessive*, or washing-room,

which he estimates could be carried out for less than £100. His ironing-tables are rather narrow, but a good idea in his plan is that of keeping the wet floor of the wash-house a couple of steps below the level of the ironing and finishing room. The designs of Mr. Macfarlane and Mr. Tarney are also of a simple character, but the semicircular ironing-table shown in the plan of the former would, we think, be found inconvenient in practice. Of a more elaborate or substantial character are the designs of Mr. Clarke, Mr. Urquhart, and Mr. Raymond-Berrow, especially that of



DESIGN FOR A PRIVATE LAUNDRY

BY T. J. RAYMOND-BERROW

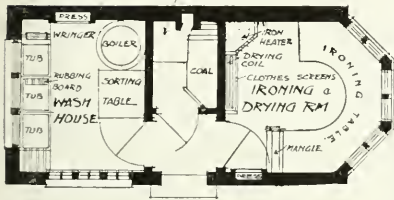
STUDIO-TALK

(From Our Own Correspondents.)



LONDON—By the recent deaths of Mrs. Stanhope Forbes and Mr. J. L. Pickering, British art has sustained a loss which must be sincerely lamented by all lovers of sound and personal achievement. Mrs. Stanhope Forbes was an artist with a very dainty and agreeable fancy, and her work had technical qualities of the highest kind; her paintings were always distinguished by a delightful delicacy of feeling, but they were never wanting in vigorous directness of statement or in decisiveness of handling. Mr. Pickering was one of the ablest and most original of our romanticist painters. He

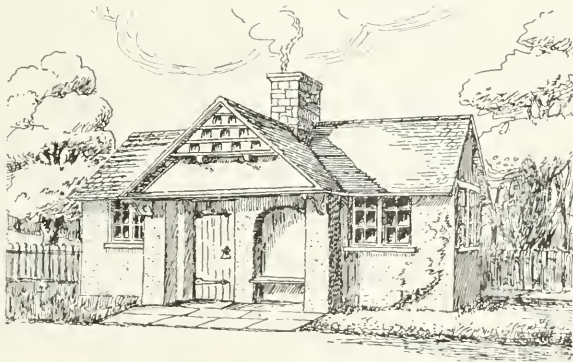
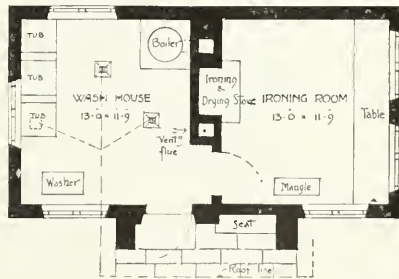
FURNACE FOR HEATING WATER, BOILER, DRYING COIL, ETC.



DESIGN FOR A PRIVATE LAUNDRY BY G. G. MACFARLANE

of this kind is in the majority of cases not a pressing necessity where land is available for use as a drying-ground, but under climatic conditions like those of Britain, where during several months of the year the air is generally more or less charged with moisture, and out-of-doors drying is not always practicable, such a room will be found a useful addition. Where indoor drying is resorted to as a regular practice the instalment of a hydro-extractor is of course a desideratum, if not a necessity. The residuum of moisture left after the washed clothes have been dealt with by this process is so small that but little heat is necessary to get rid of it through the louvres or other channels of ventilation.

agreeable fancy, and her work had technical qualities of the highest kind; her paintings were always distinguished by a delightful delicacy of feeling, but they were never wanting in vigorous directness of statement or in decisiveness of handling. Mr. Pickering was one of the ablest and most original of our romanticist painters. He



DESIGN FOR A PRIVATE LAUNDRY

BY J. TARNEY

## Studio-Talk

was especially successful in dealing with the more dramatic aspects of nature and in realising the poetry of rugged, mountainous scenery.

Mr. J. J. Shannon, R.A., president of the Royal Society of Portrait Painters, has accepted the position of chairman of the Fine Art Committee of the Anglo-Latin exhibition at Shepherd's Bush. The Fine Art Palace at the White City is on this occasion being divided into four sections, comprising representative collections of works by the schools of France, Spain, Italy, and Great Britain, many of them never before publicly exhibited.

The Spring exhibition of the Royal Society of British Artists would be memorable if only for Mr. Joseph Simpson's fascinating picture *After the Ball*, one of his most brilliant achievements. Sir Alfred East's *Lever Park, Bolton*, Mr. Foott's *Romance*, Mr. Hely Smith's *Wild Nature*, Mr. Lenfestey's *A Passing Shower*, Mr. W. Graham Robertson's *Rain in the Valley*, Mr. A. Carruthers Gould's *A Somerset Landscape*, Mr. T. F. M. Sheard's *An Open Door*, Mr. D. Murray Smith's *Hush! I see Vastness!* Mr. Burleigh Bruhl's *The Water Tower, Dordrecht*, and Miss Dorothea Sharpe's *The Wind on the Hill*, were pictures which gave distinction to the exhibition this year. Mr. P. László was represented by two characteristic portraits. In the water-colour rooms, which were particularly interesting on this occasion, Miss A. Underwood's miniatures were a feature, and, in addition to the president's fine *Greenwich Observatory*, the drawings of Messrs. Grenville Eves, Giffard Lenfestey, J. W. Schofield, W. T. M. Hawsworth, D. Murray Smith, and C. Geoffrey Holme gave distinctive-

ness to this side of the society's output for the year. Some work in aquatint, dry-point, and mezzotint by Mr. Percival Gaskell and etchings by Miss Helen Wilson are entitled to high praise.

At the Old Dudley Art Society's spring exhibition at the Alpine Club, *Chalets, St. Moritz*, by Mrs. James Jardine; *Carnations*, by Mrs. Barnard; *The Open Road*, by Mr. R. S. D. Alexander; *Windsor Castle*, by Mr. N. B. Severn; *On Katwijk Beach*, by Mr. L. Burleigh Bruhl; *A Yorkshire Haven*, by Mr. E. Horwitz; and some red chalk drawings of dogs by Miss E. Kate Westrup were the most interesting contributions.

Of rising painters in whose art the genius of a new generation is already apparent there is none whose talent is more welcome than Mr. Elliott Seabrooke's. For some while a shuffling "intel-



"THE WIND ON THE HILL"

(Royal Society of British Artists)

BY DOROTHEA SHARPE



WETHERLAM FROM NEAUM CRAG FROM  
THE OIL PAINTING BY ELLIOTT SEABROOKE.





"LEVER PARK, BOLTON"

(Royal Society of British Artists)

BY SIR ALFRED EAST, A.R.A., P.R.B.A.

lectualism" has been trying to take the field of art with a succession of impossible theories. It is painters who can communicate what they have to say in their picture, instead of in the catalogue, who will save the situation. Mr. Seabrooke, whose beautiful *Wetherlam from Neaum Crag* we are reproducing in colour, is an artist who has not been afraid of his instincts, and whose works communicate feeling. He recently held an exhibition of his work at the Carfax Gallery, to which we made allusion at the time.

The spring exhibition at the Royal Institute of Painters in Water-Colours, which remains open until the end of May, contains a prodigious number of works in every style, making it, as usual, impossible to do anything more, in the space at our disposal, than indicate some of the pictures which strengthen the exhibition—an exhibition, we may add, which could always be made stronger than it is by more selective hanging. The following

were noticeable contributions: *Autumn in Glen Conan, Ross shire*, by Mr. Ernest E. Briggs; *The Temple of Hymen*, by Mr. Geoffrey Strahan; *Off to Trafalgar*, by Mr. A. D. Cormick; *The Sea's Way*, by Mr. Norman Wilkinson; *The Dead Sea Bird*, by Mr. William Rainey; *The Petition*, by Sir James D. Linton; *Near Teignmouth*, by Mr. W. Egginton; *Leaves from Swanborough*, by Mr. Gerald Ackerman; *A Bowl of Roses*, by Mr. Oswald Moser; *Slate on the River Lyon*, by Mr. McCulloch Robertson; *James Pigg*, by Mr. Frank Gillett; *The Greeting*, by Mr. W. Hatherell; *The Forecourt, Villa Badia*, by Mr. George S. Elgood; *The Dawn—Venice*, by Mr. Moffat Lindner; and some works by the late J. Aumonier, R.I.

The Society of Graver-Printers in Colour have been holding at Messrs. Manzi, Joyant and Co.'s galleries an exhibition of monochrome prints. The president, Mr. Theodore Roussel, Mr. T. Austen Brown, and Mr. Lee Hankey were par-



"THE WATER TOWER, DORIDRECHT" BY L. BURLEIGH BRUHL  
(Royal Society of British Artists)

ticularly successful exhibitors. Prints which are easily recalled for their fine qualities are Mrs. Austen Brown's *Low Tide*, Mr. Sydney Lee's *Group of Buildings at Rochester*, and Mr. Nelson Dawson's *Robin Hood's Bay, Yorkshire*, *A Brigantine towing into Scarborough Harbour*, and *The Harbour Boomsway, Scarborough*.

Mr. Charles M. Gere and Miss Margaret Gere exhibited at the Carfax Gallery in April some very successful tempera painting, together with oils and water-colours. It would be truer to speak of the melody rather than the harmony of their simple and attractive colour—both painters working in the same vein. Miss Gere's panels, *Pharaoh's Dream* and *The Sisters*, are especially to be remembered, and, besides the works reproduced in our last number, *An Orchard in March*, *A Cotswold Hill-side*, *The Lombard Plain*, and other pastoral pieces represented attractive phases of Mr. C. M. Gere's talent.

Mr. Gordon Home, whose drawing, *The Greek Theatre, Arles*, we reproduce opposite, displays eminent talent in dealing with architecture. As a spontaneous impression in chalk touched with the pen this drawing is singularly effective.

Mr. Harrington Mann held an

exhibition of portraits at the Knoedler Gallery in April. Especially successful portraits were *Betty, Daughter of Harold Arkwright, Esq.*; *The Children of Patrick J. Ford, Esq.*; and *Kathleen*; but the entire exhibition witnessed effectively to the artist's unusual gifts in the art of portraiture.

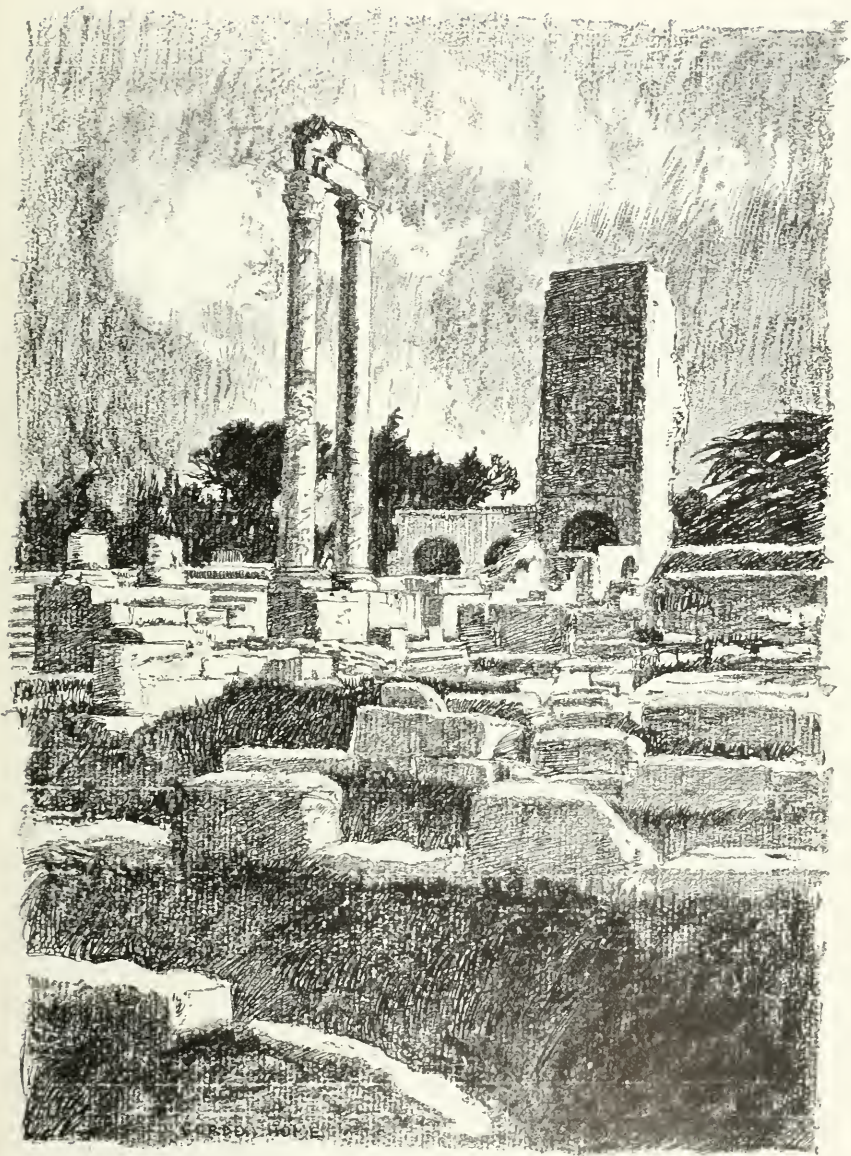
Sir William B. Richmond's exhibition of paintings of Italy, Greece, and Egypt at the Fine Art Society's galleries last month contained many exquisitely executed canvases. *Grey Weather, Delos*; *Lower Church, Assisi*; *Lion Rock, Nauplia*; *Near Volterra*; *The Hill of Ares from Acropolis, Athens*, are especially to be remembered with *The Castle, Assisi*, in which the wide space of sky is so Whistlerian in manipulation. Two street scenes in Cairo were curiously interesting in colour, and pictures of the Carrara Mountains after storm were especially beautiful in the effect of mountains and heavy clouds.



PORTRAIT ON VELLUM

BY MISS MARGARET GERE





"THE GREEK THEATRE, ARLES"  
FROM A PEN-AND-CHALK  
DRAWING BY GORDON HOME



ORIGINAL DRAWING FOR THE BOOK OF JOB  
BY ROBERT T. ROSE

In our Winter Number, "Pen, Pencil, and Chalk," we reproduced a pen drawing by Mr. R. T. Rose, of Edinburgh—*The Holy City: Pilgrims sighting Jerusalem*—and we now have pleasure in giving our readers two other examples of this artist's beautiful and expressive draughtsmanship in the shape of drawings for the Book of Job.

The publication by THE STUDIO of reproductions

of the most important of Turner's water-colours in the Farnley Hall collection, the first instalment of which is now in the hands of subscribers, is attracting widespread interest. When placing this remarkable series of drawings at our disposal for the purpose of this publication Mr. Fawkes very kindly gave his assent to the reproduction of two of Turner's oil paintings from his collection, but for various reasons it was deemed expedient not to include these with the water-colours, and we are therefore including one of them in this number. This picture, *Shoeburyness Fisherman hailing a Whitstable Hoy*, was exhibited by Turner at the "one-man show" held in his studio in Queen Anne Street in May 1809. Among the other works exhibited on this occasion were no fewer than six oil paintings which are now in the National Gallery, and also the justly famous *Trout-fishing in the Dee, Corwen Bridge and Cottage*. Mr. Ruskin, who was a great admirer of the Farnley Hall picture, frequently speaks of it as *The Red Cap* and *The Pilot Boat*. The foreground figure is, however, not a pilot, but a fisherman. He is hailing the boy in the middle distance, to intercept it on its way to London. His object is evidently to buy some or all of the fish that was being taken to Billingsgate to be disposed of. This was no doubt one of the usual local



"A LAND IN DARKNESS." ORIGINAL DRAWING FOR THE BOOK OF JOB BY ROBERT T. ROSE



Turner, J. M. W. (1775-1851)

"SHOEBURYNESS FISHERMAN HAILING A WHITSTABLE HOY."  
(SOMETIMES CALLED "THE PILOT BOAT," AND "THE RED CAP."  
FROM THE OIL PAINTING BY J. M. W. TURNER, R.A.



## Studio-Talk

incidents Turner had observed during the frequent sailing trips he had made about the mouth of Thames. The picture is devoid of those romantic and melodramatic interests and flamboyant colour which have made such works as the *Ulysses deriding Polyphemus* so popular. It appeals to the taste which enjoys Wordsworth rather than to that which delights in Byron. It is one of the best preserved of Turner's oil paintings. The perfect balance of the design, the sense of movement in the boats and in the water, the grandly conceived sky, and the exquisite harmony of its restrained and delicate colour stamp the picture as one of the most beautiful and masterly of all Turner's sea-pieces.

Mr. J. D. Fergusson's exhibition of oil paintings at the Stafford Gallery followed close upon his exhibition of drawings at the same gallery. The two largest canvases, *The Red Shawl* and *Le Manteau Chinois*, can scarcely be said to do this remarkable artist justice, but his art was redeemed in our eyes

by the beautiful *Spanish Shawl* and *Le Valeur de la Science*. Mr. Fergusson's exotic representations of still life witness to a profound sense of decoration.

Other exhibitions of the month included Mrs. Lily Delissa Joseph's paintings of "Interiors," Mr. Christopher Dean's landscapes, Mr. Ralph Smith's water-colours, and a collection of paintings by the late Paul Fordyce Maitland at the Baillie Gallery, drawings in water-colour and charcoal by Mr. Cyril Roberts, R.B.A., at the Modern Gallery, Mr. Piero Tolentino's paintings at the Ryder Gallery, and Monsieur Jean Marion's sea-pieces at 26A Albemarle Street.

PARIS.—We reproduce a picture by Mr. W. Horton, who after having shown recently in the Société des Artistes Modernes held a very remarkable exhibition in the Georges Petit Galleries. This artist, who started by attaching himself to the



"THE POPLARS, SNOW EFFECT"

BY WILLIAM S. HORTON

## Studio-Talk

Impressionist school, has since developed a very personal manner; his palette has taken on an extreme richness, his skies have become light and limpid, and, in a word, he allies a very beautiful technique with profound and subtle comprehension of nature.

*Chez Devambez* Francis Auburtin gathered together a collection of his water-colour paintings. On many previous occasions I have been compelled to praise the very personal work of this artist, but in his recent exhibition he surpassed himself. His masterly water-colours depicting the slopes of Varengville, his landscapes of the Midlands of France, all bear the impress of his fine and powerful individuality, and the exhibition achieved in consequence a great success.

Among the more important of the smaller exhibitions which precede the two big spring Salons one must always put in the front rank that of the

Société Nouvelle, which this year deserves a greater meed of recognition since we shall not find any work at the Salons of certain of its most personal members—Blanche, Ménard, Simon—who are reserving themselves exclusively for the Venice Exhibition. The first of these artists showed works which were very varied in character, and revealed all the strength of his execution as well as the elegance of his taste. He charmed by his diversity. M. Raffaelli remains the admirable colourist that he always is; he depicted in turn with equal success aspects of the Valley of the Loing and sunny landscapes of the south, while M. René Ménard transcribed with infinite poetry the magic spectacles of ancient Greece. Brittany found its ever faithful interpreters in the pregnant work by Cottet, Dauchez, and Ullmann, whose palette is charged with an infinitely delicate range of colours. M. de la Gandara remains the sympathetic painter of the modern woman, whose elegance has for him no



“LES CHAIS D'HENNEBONT, BRETAGNE”

BY PAUL MADELINE



"RIVIÈRE DE DOUARNENEZ, BRETAGNE"

BY PAUL MADELINE

longer any secrets. Mr. Walter Gay depicted interiors with his remarkable virtuosity. M. Gaston La Touche continues to carry on the very French traditions of our eighteenth-century artists. Like them he evinces infinite spirit and delicate grace in his work, and is at the same time one of the finest colourists of the contemporary French school. The section of sculpture was likewise very strong at the Société Nouvelle. Rodin showed a powerful study of the nude, Ségoffin had some extremely powerful and vividly modelled busts, and the work of Mlle. Poupelet, M. Schnegg, and M. Dejean also deserves to be remembered.

In the Hesselé Galleries a very interesting exhibition has been held of work by painters of Versailles, presided over by M. de Nolhac, the distinguished Curator of the Musée de Versailles, who has done so much for the reconstitution and methodical classification of our fine collections. Versailles, like Venice or Rome, is an admirable subject for the painter, and numerous are the artists who have depicted its splendours. Among

the most important works I noted a *Terrasse du Grand Trianon*, by Henry Tenré, a work admirable in composition and in colour; the terrace of the palace inspired very happily M. Rosenstock, while the delicate pastels of Labrouche rendered charming bits of the park. M. Léonce de Joncières showed a very characteristic view, *La Charmille d'Or*; M. Avy sketched with luminous touches the statues standing out against the limpid horizon; and Mlle. Adour evinced in her water-colours good feeling for decorative effect. M. Anthiome had some curious little wash drawings reminiscent of scenes of the past, M. Henri de Nolhac specialised in representations of the noble interiors of the Palais du Grand Roi, and M. Hugues de Beaumont, who has arrived at complete mastery of his talent, excelled in a study of the apartments and in a charming picture of the château in the snow.

H. F.

The influence of Mürger was not always a happy one upon the generation of artists which sprung up after the publication of "*La Vie de Bohème*";

## Studio-Talk

it happened even that results both unexpected and unwelcome accrued. While some saw in the life of the atelier nothing but a pretext for eccentricity, for puerile frivolities, or for more or less licentious libertinism, others on the contrary conceived the artist's career under a more noble and elevated aspect. Among these latter, how many have there not been who, bowing to the wishes and before the prejudices of parents over-obsessed by the exploits of the heroes of "La Vie de Bohème," have resigned themselves to vocations which their aspirations and tastes found entirely uncongenial! Paul Madeline was one of those compelled to suffer in this way; but when at length, having freed himself from this ostracism and the state of mind engendered by Mürger, he was permitted to follow his artistic dream, he advanced with giant strides, and in consequence success crowned his efforts and his tenacity. Exhibiting first at the Salon des Indépendants, and then at the Artistes Français, where he received an award, he has since 1910 been a member of the Société Nationale des Beaux-Arts, and is to-day one of the most esteemed members of the Société Moderne at the Durand-Ruel Galleries. Among other museums and

collections the Musée des Beaux-Arts of the Ville de Paris at the Petit Palais des Champs-Élysées possesses examples of his work.

At a one-man show of his pictures held some little time back at the Petit Galleries, Madeline's brilliant achievement was thrown up in bold relief. The exhibition was a spontaneous manifestation of the sentiments of a sincere and true landscapist. Paul Madeline is never the painter of a formula more or less successfully adopted; he remains always the faithful interpreter of nature, and his landscapes and seascapes are sane impressions vividly felt, and transcribed alertly and boldly. There is no affectation in the effects he achieves, which are naturally successful because the artist knows how to see, to observe, and with art to depict a beautiful scene.

L. H.

**H**AMBURG.—The modern movement in the arts and crafts of Germany has a vigorous disciple in this city in Herr Gust. Dorén. A Swede by birth, he migrated in his early years to the mainland, and after studying in Copenhagen, Paris, and several



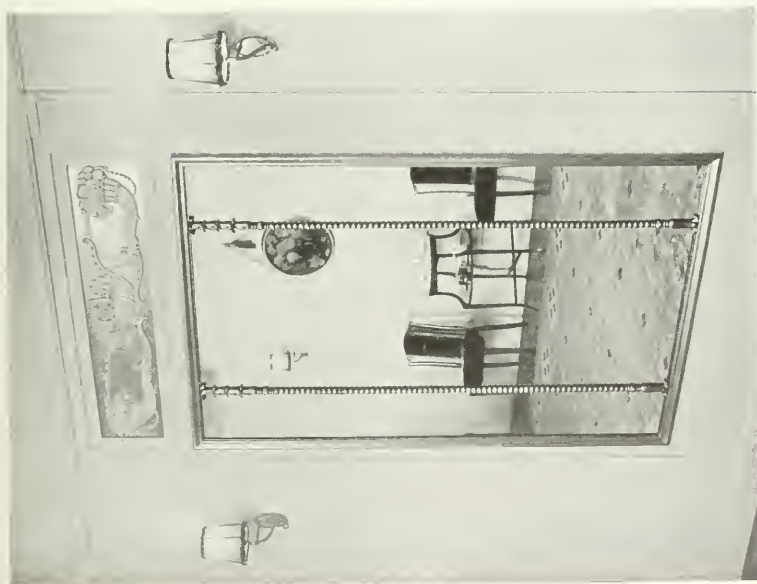
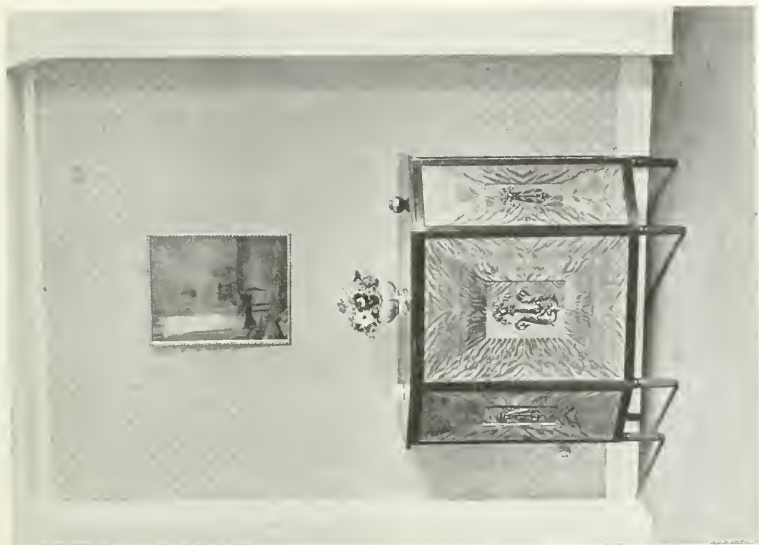
MUSIC-ROOM





BEDROOM AND MUSIC ROOM  
DESIGNED BY GUST. DORÉN,  
WERKSTÄTTEN FÜR WOHNUNGS-  
KUNST, HAMBURG.





DETAIL OF A DINING-ROOM AND RECEPTION-ROOM, DESIGNED AND EXECUTED BY GUST. DORÉ'S, WERKSTÄTTEN FÜR WOHNUNGSKUNST, HAMBURG

of the larger towns of Germany, finally settled in Hamburg, which has been the scene of his activity during the past twenty-five years. Originally a painter, he turned his attention to the applied arts when the new movement in Germany started about fifteen years ago, and since that time he has done a great deal of decorative work. In the "Werkstätten für Wohnungskunst," which bear his name and of which he is the head, everything in connection with house furnishing is designed and executed by skilled craftsmen. Among some work recently done by Herr Dorén we are illustrating in colour two designs for living-rooms which, with the other illustrations, show the refined taste that distinguishes his productions.

H. A. G.

**B**ERLIN.—The Berlin Lyceum Club has been most successful with its exhibition, "Die Frau in Haus und Beruf," which crowded the vast halls of the Zoo during March. All classes of society concurred in this show; the Empress was at the head of it, and from the university student and the artist to the

factory girl every department of female work was represented. The object of the promoters, to present a general review of woman's activity, domestic and professional, and by means of it to point the way to new developments and stimulate progress, was fully attained. Some departments were particularly rich in object-lessons, and diversities were so shrewdly harmonised that the display was a marked success from an æsthetic point of view. The contributions to the sections of high and applied arts evinced throughout a respectable level. Interior decorators like Fia Wille and Else Oppler proved their capability of grappling with large and complex problems, and others like Elisabeth von Hahn, Frau Cucuel, Margarete Vorberg, Lotte Klopsch, and Marie Schlieder distinguished themselves in the equipment of suites of apartments, restaurants, single rooms, shop-windows, and so forth creditably. Many items among the embroideries, laces, textile fabrics, glass-work, ceramics, fans, jewellery, wicker furniture, bookbinding, leather-work, and toys manifested technical training and inventive gifts. A

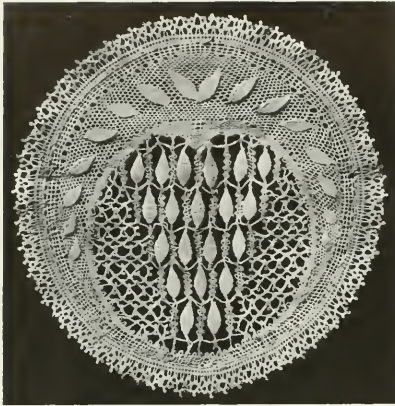


MUSIC-ROOM, DESIGNED AND EXECUTED BY GUST. DORÉN, WERKSTÄTTEN FÜR WOHNUNGSKUNST, HAMBURG.  
STAINED-GLASS WINDOW BY GOTTFRIED HEINERSDORFF, BERLIN



"THE RED SEVEN." FROM THE  
PAINTING BY SABINE REIKE

(Lycæum Club, Berlin)



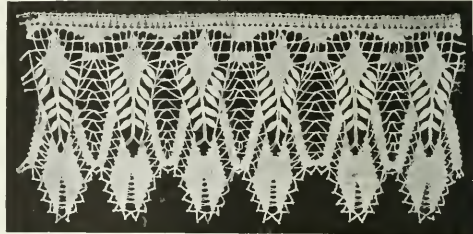
PILLOW-LACE D'OYLEY

BY LENI MATTHAEI

joy in simplified design and strong colour, in reminiscences of peasant art, was a general feature.

The Art Gallery offered about three hundred exhibits, including plastic and graphic works. As a rigorous policy of sifting was pursued by the jury, the total display was to be regarded as a representation of Germany's artistic female *élite*. The average quality was good, but a particularly favourable impression was made this time by the talent of Ida Stroeve, who gained honours in the line of monumental composition. Symbolism was nowhere else discernible; the German women artists of to-day here showed themselves very decided realists, portraiture and the naturalistic *genre* being their preferred tasks. A few only had rendered their subjects under the spell of poetic emotion. Sabine Reike's group of happy young girls engaged in winter sport attracted sympathy, and this success was deserved on account of the naturalness of form and the buoyant temperament evinced. Women artists of renown,

such as Dora Hitz, Julie Wolfthorn, Cornelia Paczka, Otilie Röderstein, Hedwig Weiss, Frieda Menshausen, Marie von Eickhof-Reitzenstein, and Clara Arnheim maintained their positions. Eugenie Piloty introduced herself as a sure wielder of the brush, and Hildegard von Mach as an interesting psychologist. Manet was recognisable in Malgonia Stern, Käte Schaller-Haerlin, and Emilie von Hallavanya. Marie Slavona was natural and fresh, Charlotte Otzen refined, Paula Geiger von Blankenburg serious, Clara von Beringe strong and delicate, and Anna Costenoble and Agnes von Bülow convincingly energetic. Pathetic feeling marked the duo of Charlotte Behrendt, Linda Kögel was expressive in line and colour, Erna Hoppe showed a striving for the naturalism of Millet, and Adèle von Finck continued her oversensitive aestheticism. The landscapes of Luise Begas-Parmentier, Hanna Mehls, and Eva Stort



PILLOW-LACE

BY LENI MATTHAEI

were particularly enjoyable. Some still-life and flower pieces by Elise Hedinger, Emmi Rose,



PILLOW-LACE FAN!

(See page 327)

BY LENI MATTHAEI



"WINTER EVENING." FROM A  
PAINTING BY REINHOLD KOEPEL.







EAGLE

BY OTTO RICHTER

Marie von Brockhusen, Alice Plehn, Lina Hausmann, Clara Gumpertz, and Anna Gumlich-Kempt betrayed diversity of temperament. Many good items were to be noted in the graphic section, and among some plastic works of merit preference must be given to a group by Adèle Paasch.

Much is being done in Germany now for the furtherance of the old lace industry. Pillow-lace especially is being taken up by the Deutsche Spitzenschule in Berlin and the old centres in Saxony and Bavaria. Fräulein Leni Matthaei, a resident of Hanover, is very successful with her designs, which are distinguished by simplicity and symmetry. She commenced with autodidactic attempts, studying the handbook by T. Frauberger, and then pursued her studies in the Ecole de Dentelle in Paris. Her

aim is the creation of a pure new German pillow-lace based on the old techniques. She is convinced that a real revival of lace-making can only be brought about by new patterns and new technical procedures, and modestly considers her work only a beginning.

The Künstlerhaus has honoured the eightieth birthday of Count Ferdinand Harrach by a comprehensive exhibition of his works, which gave much enjoyment to all friends of sound workmanship and noble conception. J. J.

Reinhold Koepfel, whose landscape *Winter Evening* is here reproduced, belongs to the



EAGLE FOR THE BODECKER MONUMENT, BERLIN

BY OTTO RICHTER

frame of mind. Herr Koeppel has exhibited in various German towns and met with much success.  
T. R.



RELIEF FOR MUSIC PAVILION AT WIESBADEN  
BY OTTO RICHTER

comparatively small number of painters who are entirely self-taught—self-taught, that is, as regards instruction in technical methods, for of course every true artist is in a sense self-taught. In the case of this young painter, who is as yet not far in his twenties, it was nature herself that beckoned him to the pursuit of art. Until five years ago he was following a commercial calling, but a sojourn in the mountains revealed to him the beauties of nature, and led him to relinquish a business career and become a painter. His home for the past four years has been the romantic forest region between Bohemia and Bavaria, whence he gathers a rich harvest of motifs for his paintings. His landscapes have the quality denoted by the word "Stimmung," for which no exact equivalent is available in English, but which signifies approximately the communication of a mood or



"AT THE CLOSE OF DAY." BY OTTO RICHTER



FIGURE GROUPS FOR NEW LAW COURTS AT HANOVER

BY OTTO RICHTER

ductions in the meantime have been so numerous that it is worth while to say something about them, or at least about his more recent work.

Richter has designed all the models for the Civil Law Courts in Berlin—the Landgericht and the Amtsgericht—and also for the Amtsgericht at Schöneberg near Berlin. Among the latter the beautifully decorative pediment representing St. George in combat with the dragon, here symbolical of Good in conflict with Evil, is deserving of special attention. For the Ministry of Public Education he executed the great figures of *Medicine* and *Science*; for the entrance to the Royal Museum of Applied Art two fine figures of a potter and embroideress; for the new Criminal Court in Berlin he modelled large-sized figures representing *Hatred* and *Friendship*, *Falsehood* and *Truth*. The Bismarck Bridge at Charlottenburg bears on its pillars four eagles by Richter. The one here illustrated, a replica, was exhibited in the Great Berlin Art Exhibition of 1910 and was purchased for the private gallery of a Russian prince. Another fine piece of work is the eagle fighting a serpent, at the Government buildings at Frankfort-on-the-Oder. In the original of this the span of the outstretched wings measures nearly twenty feet (six metres), and numerous replicas in bronze on a reduced scale have passed into private collections. Among our illustrations is another eagle from Richter's atelier—it is one that crowns the monument to

Bödecker at the Imperial Insurance Offices in Berlin, recently unveiled. Among other recent works are a monumental fountain at the Mannheim Exchange and numerous models for the Law Courts at Hanover, especially noteworthy being the portal figures *The Power of the State* and *Wisdom*. The relief here illustrated is one of several which adorn the Southern Music Pavilion at Wiesbaden. Very expressive are these graceful female figures with their bounteous offerings of fruit.

Richter has on several occasions been the recipient of prizes and kindred recognitions. Two symbolical reliefs executed by him for the offices of the Magdeburg Life Insurance Company were awarded prizes, and his design for the Emperor Frederick Monument at Charlottenburg (1901) received the first prize, but unfortunately this work was never carried out. In the same year he completed the life-sized male figure of *Misery* in marble, for which he was awarded a diploma of honour at the Great Berlin Art Exhibition. This figure has appeared at various exhibitions on the Continent, where, as at the Paris Salon of 1910, it has attracted much notice. The marble group of a mother and two little ones, *At the Close of Day*, reflects the romantic strain which is so pronounced in the temperament of this artist. Richter scored a great success, too, with his statuette *The Two-Edged Sword*, first exhibited at the Leipzig Museum two years ago, where it

now is. The Committee of the Great Berlin Art Exhibition purchased a replica of this work for their lottery.

Otto Richter has earned for himself special renown as a sculptor of animal forms. In his atelier are to be found animals of all kinds in plaster and bronze—bulls, tigers, eagles, horses, &c. He has more than once been commissioned to model famous "sires," such as the Belgian stallion "Immarius Grimm" of the Bauermeister stud at Löbnitz near Bitterfeld, the heaviest horse in the province of Saxony, and the Shire stallion "Teesdale Victor," a recent acquisition of the Romanowski stud at Mehlsuck in East Prussia. He has also carried out some important commissions for ecclesiastical work.

As to the influences which reveal themselves in Richter's art it may be said that he has gone—and quite consciously—to the masters of the Italian and German renaissance for inspiration; but his individuality has not suffered thereby. Richter has travelled much abroad in pursuit of his studies—in England, Scotland, Holland, France, Austria, and Russia, as well as Spain, Italy, and North Africa. One may justifiably regard him as an exemplar of the best in German art. His feeling for monumentality, his sense of beauty, and his individuality of style are discernible in all his works, and he belongs to the few who know how to blend sculpture with architecture, as a consequence of which his work is much esteemed by leading architects. W. E. W.

COPENHAGEN.—M. and Mme. Aage Roose are an interesting young artist couple of a somewhat international stamp, M. Roose being a Dane, his wife a Pole. They have both studied in Paris, and the last two or three years principally sojourned in Sweden, from whence hail the two accompanying illustrations, which demonstrate how fully they have both grasped the mood of distant Värmland's forest life and scenery. There is over Mme. Roose's etching much of that peculiar beauty, a whiff from the vast and mighty forests, which have inspired some of Sweden's greatest writers to fervent eulogies of their beloved Värmland. M. Roose's wood-engraving displays excellent draughts



"THE PINE-WOOD"

FROM AN ETCHING BY WANDA ROOSE



"THE CHARCOAL CART." FROM  
A WOOD ENGRAVING BY AAGE ROOSE.



## Studio-Talk



MEDAL: "AFTER TOIL" BY HANS SCHAEFER

manship, both in the foreshortening of the horse and in the study of the trees, at the same time as it shows how ably he handles the material in question. G. B.

**V**IENNA.—Those particularly interested in the art of the medallist will remember some beautiful examples by Hans Schaefer which have been reproduced in *THE STUDIO* from time to time. Specimens of this



SCHUBERT MEDAL, DESIGNED FOR THE SCHUBERTBUND BY HANS SCHAEFER

artist's work have found their place in many a collection, and of late he has been gaining more and more repute in foreign lands as well as in Austria. Among his more recent work, the medal struck for the Dog Show held at the Hunting and Shooting Exhibition last year is a fine specimen. The subject is the time-worn though ever new one—Diana, the immortal huntress, with the hounds; but it is one which peculiarly lends itself to the conceptive fancy of the imaginative artist. The Schubert Medal was commissioned by the Schubertbund and shows us the artist in another mood. It is poetic in conception and gives us a delicate picture of that most modest of



JUBILEE MEDAL FOR A DOG SHOW BY HANS SCHAEFER

great men, Schubert, the master of German Lieder and Vienna's faithful son. A furtive sketch by Schubert's friend, Moritz von Schwind, served Schaefer as a model for the features. It is characteristic of the musician and the part his immortal Lieder played in the life of cultured Vienna of days gone by. This medal is to be bestowed on those societies and private individuals who have as their aim the culture of this composer's songs. Schaefer's medal "Nach der Arbeit" ("After Toil") is commemorative of the efforts made by the Volksbildung Verein and the Volksheim in Vienna in the cause of popular education. Schaefer's work is always progressive; he is quite alive to his own shortcomings, and every fresh example has its own individual interest.

A. S. L.



PATRICK HENRY  
BY LAWRENCE SULLY, 1705  
(Collection of Gilbert S. Parker, Esq.)

PHILADELPHIA.—The tenth annual exhibition of the Pennsylvania Society of Miniature Painters, to which brief reference was made in my notes published last month, proved to be one of the most interesting events in the history of the movement towards the appreciation of an art somewhat neglected since the introduction of photography, but now happily revived. One hundred and fifty-four works by living painters were exposed in one gallery, and in another adjoining one a loan collection of three hundred and eighty-four old miniatures. One could hardly imagine a more appropriate place in America in which to hold an exhibition of this kind than Philadelphia, the home of so many distinguished painters of portraits of persons prominent in the early history of the United States. The addition of some well-selected furniture of Chippendale and Sheraton design, and a few floor-coverings of the same periods, was a happy thought of the hanging committee, giving the proper environment to the works exposed.

Mrs. Emily Drayton Taylor, the president of the society, contributed three portraits, of which the best was probably that of *Mrs. John I. Kane*. Miss A. Margareta Archambault's portrait of Mrs. Walter M. James, entitled *Black and Gold*, deserves especial mention as a charming bit of character-painting with a most attractive scheme of colour. Portraits by Laura Coombs Hills were noticeably handled with delightful *savoir-faire*, depicting lovely American womanhood in the most con-

vincing manner. Margaret Kendall's contributions included an excellent portrait of *Ralph Bradley, Esq.* Mr. Ludwig E. Faber's *Miss L. M. O.* was a very well painted portrait of a young girl, and Mr. Herman Deigendesch contributed two works, *The Siren* and *Betty*, well worthy of praise.

In the loan collection of old miniatures were a number of portraits by Edward Malbone (1777-1807), born in Newport, Rhode Island, resident afterwards of London upon the persuasion of Benjamin West. His portraits of *Mrs. William Drayton*, lent by Maria Heyward Lewis, of members of the Alston and Cadwalader families, lent by Charles Henry Hart, Esq., and *John Cadwalader, Esq.*, were good examples of Malbone's craftsmanship. Six portraits by Richard Cosway, R.A., figured in the collection; those of *Mrs. Fitzherbert*, wife of George IV., lent by Mrs. Joseph Drexel, of *James Boswell*, lent by Dr. S. Weir Mitchell, and of himself, given by him to Albin Roberts Burt and lent by Dr. S. W. Woodhouse, junior, being the most interesting. Perhaps the most remarkable part of the collection was made up of the works of different members of the famous Peale family of Philadelphia, three generations of miniature-painters of merit. General Washington is said to have given Charles Wilson Peale no fewer than fourteen sittings for portraits, two of which appeared in this collection. A fine portrait of *James Anthony, Junior*, by Gilbert Stuart, lent by



LADY ERSKINE  
ARTIST UNKNOWN  
(Collection of Mrs. H. J. Rowland)





JAMES ANTHONY, JUNIOR BY GILBERT STUART  
(Collection of Miss Mary B. Smith)



LADY NORTHWICK BY ANDREW PLIMER  
(Collection of Mrs. Joseph Drexel)

Miss Mary B. Smith, *Colonel Tobias Lear*, by Cottoni, lent by Mrs. Wilson Eyre, *Lady Northwick*, by Andrew Plimer, lent by Mrs. Joseph Drexel, *H. C. R.*, by Jean Baptiste Isabey, lent by Miss Cushman, a portrait of *Patrick Henry*, by Lawrence Sully, lent by Gilbert S. Parker, Esq., another of his wife by Thomas Sully, the painter of the portrait of Queen Victoria in the Wallace Collection, lent by Gilbert L. Parker, M.D., and a portrait of *Lady Erskine*, by an unknown artist, should be

noted as examples indicating the historic interest attaching to this exhibition. E. C.

**K**AMAKURA. JAPAN.—A long hunger for the appearance of a master artist of the *Nō* mask seems now to be satisfied in Mr. Seiji Shimomura, some of whose work was exhibited in the Tokyo Industrial Exhibition recently held at Uyeno Park, of cherry-blossom fame. When I say that he has appeared



MRS. FITZHERBERT. BY RICHARD COSWAY, R.A.  
(Collection of Mrs. Joseph Drexel)



COLONEL TOBIAS LEAR BY COTTONI  
(Collection of Mrs. Wilson Eyre)



*Yase Otoko*  
(The Thin Man)  
*Kowomote*

*The Great Hanuya*  
(Spirit of Evil)  
*Okina (Old Man)*

*Zo*  
*Kami nashi sho*

*Sekizuo sho*  
*Kasohiki*

MASKS FOR USE IN THE JAPANESE "NŌ" DANCE. CARVED BY SEIJI SHIMOMURA

suddenly, I mean it in the sense that he, like other artists of distinguished note, had been long preparing for his appearance. In fact, he has been a carver on wood or metal since his boyhood; and during the last thirteen or fourteen years he has bestowed close attention on this special art of mask-carving. The fact that his family's hereditary profession during long generations was the playing of the "little drum" in the *Nō* performance might explain something of his determination to make, single-handed, this dead art of the *Nō* mask rise again, if possible, with more splendour; doubtless he felt its fall more keenly than others.

There are many opinions, of course, about the relative value of these masks; when we understand that they are principally based on the rare old masks of the great masters, though not mere copies, it would not be far wrong to say that their differences of merit are after all the differences of the originals. One who is disappointed in *Okina* (Old Man) would be also displeased with Nikkō's original from which Mr. Shimomura made his own mask; again, the man who goes into raptures over famous

Shazuru's *Hanuya* (Spirit of Evil) will certainly be an admirer of the same mask by Mr. Shimomura. There were exhibited two masks of the said Hanuya, one of them known as *The Great Hanuya*, which should express fearful resentment in addition to ghostliness, the main qualification of the ordinary Hanuya. The chief feature in the facial expression of all the Hanuyas consists in the large wrinkles on the cheeks; see the slow, large, waving line joining the eyebrows in *The Great Hanuya*, and again how strikingly the eyes are sunken.

Although *Yase Otoko* (The Thin Man), *Kami nashi sho*, and *Kawazu* are by no means work that will lower Mr. Shimomura's reputation, which is already high, I think that the three masks of *Zo* and two *Kowomotes* should be, above all, examined carefully. One of the two *Kowomotes* is painted perfectly white, making a grace akin to the sweetest sadness speak in the whole thing; it is used for the rôle of angel, for instance, in the *Hagoromo* or *Feather Robe*. To make a mask reveal *kurai* as it is said here, or beautiful dignity, is, I believe, the highest form of art, only to be

## Reviews and Notices

gained through spiritual evolution; and really only a few artists who know the meaning of love and prayer can create it. I always wondered, while witnessing the *Nô* performance here with the female impersonator on the stage wearing the great old "Kowomote," to see that player always in the same mask, now smiling and now crying, a most ghostly marvel; it is not satisfactory to explain it away by saying that it is the the mask-artist's skill to make it appear so according to the situation of the performance. While I admit that our imagination helps to make the wood or clay a living thing, I think there must be some secret which could be told even by words from the mask-carver's point of view.

This art of mask-carving has a history as long as the *Nô* performance, that is, a history of nearly five hundred years; but the sad part is that, unlike the *Nô* performance, which has risen up wondrously to-day from the downfall of thirty or forty years ago, the artists in this wood and paint were completely extinguished with the passing away of feudalism. The actors of the present day use the old masks from their own family treasures, which have fortunately escaped the boorish hand of ruin. Happily the great works by the artists known as "Jissaku" (the ten artists) or "Rokusaku" (the six artists), including such names as Nikko, Shazuru, Zoami, and others, can still be seen with us. It is sad to think how these masks were sold abroad, when our Japanese minds were doubtful, many years ago, even of the stability of their own existence; we never thought that the time would come again when art would be far stronger than a sword. The things we have sold cannot be bought back when we need them; but it is a matter of congratulation to have even one Mr. Shimomura whose protest will not allow the art itself to die away so easily. There may be somewhere many more like him, although I do not know of them at present. YONE NOGUCHI.

### REVIEWS AND NOTICES.

*A History of Fine Art in India and Ceylon.*  
By VINCENT A. SMITH, M.A. (Oxford: The Clarendon Press.) £3 3s. net.—Until quite recently there were many even well-educated people who shared the oft-quoted opinion of Sir George Birdwood, enunciated thirty years ago, "that sculpture and painting are unknown as fine arts in India," and there may still be not a few who, in spite of what such authorities as Mr. Havell,

Mr. Murray, Mr. Fry, and Dr. Coomaraswamy have written in recent years, fail to appreciate the significance of Indian art. But interest is certainly increasing, and those who wish to pursue the subject cannot do better than consult Mr. Vincent Smith's *History*—the first complete chronological record of the evolution of painting and sculpture in the great peninsula and its island dependency. Fully recognising the intimate correlation between art and religion in Hindustan, he prefaces his account of the former with a brief explanation of the tenets of the three chief forms of Indian belief, Buddhism, Jainism, and Brahmanism, taking the last first as the most ancient of all, "sending," he says, "some of its roots into the Vedas while others penetrate deeply into the hidden strata of aboriginal belief," whilst the other two, so far as is at present known, may be regarded as offshoots or sects of it. Though he remarks that he can only cursorily treat architecture, in which the originality of Indian art is most conspicuous, Mr. Smith gives a capital and well-illustrated summary of the leading characteristics of the Hindu styles, passing thence to consider the sculpture of the age of the great humanitarian Emperor Asoka. The art of his time reflects the happy character of his ambition, which was to secure the well-being of his people, and to save even animals from unnecessary suffering. "The craft of the skilled mason and stone-cutter, so closely akin to fine art, reached perfection in the days of Asoka," with which the history of the aesthetic development of the country really begins, not a trace surviving even of the palaces and temples built by his mighty father. After considering the most notable examples of post-Asokan sculpture, Mr. Smith passes on to review the better-known Hellenistic plastic work of Gandhara and other contemporary schools, the work of the Gupta period, and the mediæval and modern sculpture of Northern and Southern India, every chapter being supplemented by a great number of admirable illustrations, many of them of works of art never before reproduced. The second half of the volume, though not perhaps quite of such enthralling interest as the first, is equally full of well-digested information and attractive pictures, the early schools of Hindu painting, mediæval and modern pictorial art in Tibet and Nepal as well as in India, minor Hindu and Indo-Muhammedan arts of design, Indo-Persian and Mughal painting, with Indo-Muhammedan styles of architecture being all dealt with at considerable length.

*A History of Painting.* By HALDANE MACFALL.

## Reviews and Notices

Vols. vii. and viii. (London: T. C. and E. C. Jack.) 7s. 6d. net per vol.—Mr. Macfall took up a task that was awaiting fulfilment when he set about writing this popular history and couched it in a style studiously “fresh,” with the view to its being read in the right quarter. Art, however, is a thing of such fine shades of feeling—being in fact the language of these shades—that some injustice must be done to it in the interpretation of a rather too confident pen like Mr. Macfall’s. He has, however, “something to say,” and says it to the point—by way of performing that introduction of “the masses” to Art which is so much more sensible than introduction of Art to “the masses.” In volume vii., which, as becomes a book of so democratic an intention, is dedicated to Mr. Asquith, the subject is “The British Genius.” It takes us from the British genius before Van Dyck to the dawn of modern painting. In the final volume we come to “The Modern Genius.” Here Mr. Macfall takes quite the right line, but entangles it with a good deal of irrelevant criticism of fellow-writers. The reader will benefit greatly in going over the ground of Impressionism with the author, and will be led up to it in the neatest manner.

*John Opie and his Circle.* By ADA HARLAND. (London: Hutchinson and Co.) 21s. net.—That the “Cornish wonder,” as Opie was called in his lifetime, would not have won the high position he did but for the romantic circumstances of his career is now generally acknowledged, and though he certainly had a considerable amount of versatile talent, few will, in this comparatively exacting age, concede to him the title of genius claimed for him by his new biographer. Due allowance being made, however, for the over-enthusiastic estimate of the painter’s powers, the book is a very valuable publication, containing a large number of hitherto unpublished letters of great interest, and giving a series of very vivid pictures of the environment in which the ambitious and painstaking artist lived. The earlier chapters are certainly the most fascinating, dealing as they do with the boyhood of the future Royal Academician in his remote Cornish home and his experiences after he had been bought out of his apprenticeship to his father the village carpenter and practically adopted by the erratic Dr. Walcot, better known as Doctor Pindar, but the story of his unhappy life with his first wife and his divorce from her is also told in a very effective manner. The decision to leave for a later volume the full account of the second Mrs. Opie, who played a very important part in his later activity, unfortunately

gives a sense of incompleteness to a book otherwise almost redundant in its detail.

*Notes on Pictures in the Royal Collections.* Edited by LIONEL CUST, M.V.O., Surveyor of the King’s Pictures and Works of Art. (London: Chatto and Windus.) 12s. 6d. net.—Published by the special permission of H.M. King George V., the excellent reproductions of typical paintings owned by him, issued under the able editorship of their custodian, will supplement those included in the earlier and more important publication for which the Fine Art Publishing Co. was responsible. The critical essays accompanying them are amplifications of notes that have already been published, and amongst them one of the most interesting is certainly that from the pen of the German expert, Herr E. von Dobschütz, on the Copy of the supposed Likeness of Christ, the original of which is in the Convent of S. Bartolommeo degli Armeri at Genoa, renderings being given for the sake of comparison of other reputed portraits of Our Lord, as well as of some quaint interpretations of the Legend of Abgarus from illuminated MSS.

*Venice and Venetia.* By EDWARD HUTTON. (London: Methuen.) 6s.—This is the fifth of a series of books which Mr. Hutton is writing on Italy. They are essentially books for the traveller, though by no means to be classed as guide-books. The author’s knowledge of the great schools of Italian Art is immense, and he writes with engaging fluency on the treasures encountered in the course of his travels. The present volume, which deals with an extremely interesting region, contains, in addition to reproductions of old works of art, a number of coloured illustrations by Mr. Maxwell Armfield of various places and scenes.

*Cameo Book-Stamps.* Figured and described by CYRIL DAVENPORT, V.D., F.S.A. (London: Edward Arnold.) 21s. net.—Mr. Davenport has brought together in this volume a large and interesting collection of stamps used as centre-pieces on leather book-covers, and usually produced by means of sunk dies of wood or metal. Some hundred and fifty examples are figured, and with but few exceptions they all belong to the sixteenth century and are from the British Museum collection. They are arranged throughout in alphabetical order according to the subject represented, and each drawing is accompanied by a description. The first is a German stamp representing Abraham’s Sacrifice of Isaac, with the legend “Ic grösser Noht, ic neher Gott.” The majority of the motives are, like this, religious, a curious one being a coat-of-

## Reviews and Notices

arms of Christ, but a fair number show secular motives, including portraits and heraldic designs.

*The Art of Herbert Schmalz.* By TREVOR BLAKEMORE. (London: George Allen and Co.) £2. 2s. net.—Too well known to need description, the paintings of Herbert Schmalz, many of which are admirably reproduced in this sumptuous volume, made a very strong appeal to Victorian taste, that delighted in realistic portraiture and subject pictures in which there could be absolutely no mistake as to the intentions of the artist. Utterly hostile to impressionism, Schmalz spared no pains to make sure of accuracy of detail, spending months, for instance, in the Holy Land making studies for his pictures. Though he very early won popularity, and the element of struggle was altogether absent in his career, his biography as related by his enthusiastic admirer, Trevor Blakemore, is full of interest, especially the portions that tell of his relations with his celebrated contemporaries, notably with J. P. Frith and Lord Leighton. Very amusing, too, are the quotations from the artist's own accounts of his experiences in fashionable society, especially that of his first visit to Lady Wilde's Salon. The hostess, who wore a marvellous costume in which scarlet, blue, crimson, gold, and lavender were combined but not amalgamated, solemnly promised Schmalz that "Oscar should guide her to his picture in the Academy," and the poet himself was also most gracious, escorting the painter to the door, and dismissing him with the quaint advice to remember that "where archæology begins art ceases."

*Causeries on English Pewter.* By ANTONIO DE NAVARRO. (London: George Newnes.) 10s. 6d. net.—The promotion of the humble alloy of pewter from the kitchens to which it was banished when superseded by more durable ware to a place of honour as a decoration of walls and living-rooms has resulted in the issue of much interesting literature. To this the well-illustrated "Causeries" of Mr. de Navarro, reprinted from "Country Life," are a very notable contribution, for although its author lays no claim to original research, and as a matter of fact adds little if anything to the information already embodied in Mr. Masse's "Pewter Plate" and other books more or less founded on it, he brings into prominence what may be called the human and poetic side of a beautiful and useful craft. He traces, for instance, with loving care the evolution of such typical domestic utensils as the tankard and the trencher, calling up vivid memories of those who used them, and quoting the familiar phrases in vogue concerning the laying of the table,

carving, &c. On forks and spoons, too, he has much to say that is significant of days gone by, noting by the way that their appearance struck the knell of the ewer, and of the picturesque custom of handing it round for the washing of the hands between the courses, rendered unnecessary by the discontinuance of the primitive custom of eating with the fingers.

Messrs. E. J. Van Wisselingh and Co., of Amsterdam, have recently issued a new edition of the Illustrated Catalogue of Original Etchings published by them. The catalogue contains a complete record of the etched work of Bauer, Dupont, Witsen, and de Zwart, and will therefore be of interest to collectors of their prints.

Under the editorship of Professor Dr. Hans W. Singer, the firm of Glass and Tuschler, of Leipzig, are issuing an extremely interesting series of monographs on Master Draughtsmen ("Meister der Zeichnung"), each containing a large number of reproductions of drawings with a preliminary essay. The first three volumes are devoted to Klinger, Liebermann, and Stuck respectively. Each volume is tastefully bound in a canvas cover specially designed by Professor Franz Hein, the letterpress is printed in a beautifully clear type and the colotype reproductions could scarcely be better. The published price is 15 marks each.

The Art Union of London is issuing to its subscribers a capital reproduction in colours of the notable painting by Charles W. Furse, A.R.A., entitled *Timber Haulers*. The annual subscription of one guinea carries with it a chance of securing one of the original works always offered as prizes by the Union, the principal prize this year being Mr. MacWhirter's painting, *A Highland Deer Forest*.

The Boston Museum of Fine Arts has printed the *errata, addenda et corrigenda* for the catalogue of the Morse Collection of Japanese Pottery. The matter covers twelve pages, and being printed on thin paper is intended to be laid in the back of the volume. It will be sent free to owners of the catalogue if they will send their names and post office addresses to the Secretary, Museum of Fine Arts, Boston, Massachusetts, U.S.A.

With this number is issued a prospectus of *Turner's Water-Colours at Farnley Hall*, which THE STUDIO is issuing in parts at 2s. 6d. net. per part, each part containing five large-sized reproductions in colour carefully mounted. Any of our readers who find a difficulty in procuring the successive parts should communicate with the London Office of THE STUDIO, 44 Leicester Square.

THE LAY FIGURE: ON LOOKING AT EXHIBITIONS

"I OFTEN think that art exhibitions nowadays are getting very much overdone," said the Man with the Red Tie; "there are quite a lot of them that they must be becoming quite a serious tax both on artists and the public."

"You might include the critics as well," sighed the Art Critic. "Just think what they suffer under the modern craze for exhibitions, and what a mass of stuff they have to examine year by year."

"Oh, I have no pity for the critics," laughed the Man with the Red Tie; "it is their business to go and look at art shows, and to see what masterpieces they can discover. I am thinking what a trouble it must be to artists to keep the exhibitions supplied and how weary the public must be getting of so much art."

"But if artists did not wish to show their work there would be no exhibitions," broke in the Plain Man; "and if the public did not go to see the exhibitions these would die a natural death, so evidently all these shows supply a want. You cannot say they are overdone if there is a demand for them all round."

"I am not so sure of that," returned the Critic. "The appetite grows by what it feeds on, and an excess of supply encourages a sort of gluttony. I believe in a judicious abstemiousness in art as in other things."

"Would you deny to the artist opportunities for putting his work before the public?" cried the Plain Man. "Would you withhold from intelligent people a pleasure they keenly appreciate? That would surely be unfair. Besides, in that growth of appetite that you seem to think so dangerous I see nothing objectionable. To me it signifies a very real increase in the popular interest in art."

"Oh, does it?" interrupted the Man with the Red Tie. "That is just where I fail entirely to agree with you. Every one is becoming so bored by the over-production of art work that the popular interest can only be excited by extravagances and eccentricities which are destructive of all artistic sense and sanity. The jaded taste requires strong stimulants."

"You have hit there upon a real truth," remarked the Critic. "That is the great evil of an excess of exhibitions—people become so tired of art that is simple and unpretentious that they lose the faculty of appreciation and then they begin to crave increasingly for new sensations and for novelty at all costs. That way lies disaster."

"But I am not demoralised by too much art," protested the Plain Man; "the more I see, the more I learn, and the more capable I become of judging between different types of work."

"I am sorry to destroy a pleasant illusion," laughed the Critic; "but I am greatly afraid you do not understand your own feelings. The proof of it is in the growth and acceptance by the public of a type of art work which is purely a product of exhibitions. The serious, restrained, contemplative art, which is the only kind that really counts, is being driven from the field by showy, clever stuff which has no sincerity and no intelligence. The artist who is in earnest is being crowded out by the dashing craftsman who cares nothing about the mental qualities of his work and is concerned only with the display of his manual dexterity. For this you, and men like you, are to blame."

"How can I be?" cried the Plain Man. "I am sure there is no one more conscientious than I am in judging carefully everything in an exhibition; and I go to all the important exhibitions too. I am quite certain I miss nothing worth seeing."

"Good man!" chuckled the Man with the Red Tie. "Why, you must spend your whole life in the study of art."

"That of course I cannot afford to do as I have my own affairs to attend to," replied the Plain Man; "but art is the study of my leisure moments, and I do devote to it a great amount of attention. I can assure you I do not often make mistakes in picking out the really clever things."

"Ah! that is just it," said the Critic. "You pick out the clever things. But your leisure moments are so few, and the important exhibitions are unhappily so many, that you are unable to see anything but what strikes you all of a heap as quite amazingly clever. The sober simple things which hide in corners and do not shout at you for attention never come within your view—you do not even know they exist. And yet these are the real achievements by which art is kept alive. They represent the thought, the effort, and the accomplishment of the conscientious workers who seek honestly to exalt their art rather than themselves. You, as you run round from exhibition to exhibition in search of clever things, have no time to dwell upon the real works of art. You are befogged by a jumble of impressions and it becomes impossible for you to cultivate that quiet judgment which is the foundation of all true discrimination. You are tickled by cleverness if it is obvious enough, but you have no understanding of art."

THE LAY FIGURE.











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